DIVINA COMMEDIA

PURGATORIO

THE DIVINE COMEDY OF DANTE ALIGHIERI

THE ITALIAN TEXT WITH A TRANSLATION IN ENGLISH BLANK VERSE AND A COMMENTARY

BY

COURTNEY LANGDON

VOLUME II

PURGATORIO

CAMBRIDGE
HARVARD UNIVERSITY PRESS
LONDON: HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
1920

ALLA MIA

THE PEACE OF GOD

. . . . the peace,
which, following the feet of such a Guide,
hath now become my quest from world to world.
Purg. V, 61–63.

Past understanding is the Peace of God
By all that fail His Wrath to understand,
Who holds the olive in His gentle hand,
And in the other, a chastising rod.
When lightnings kill at Jove's Olympian nod,
When tempests drown at Neptune's stern command,
Their deeds are His, whose face once cheered the land
With smiles of love, whose feet the sea once trod.
God grant us, then, to understand His Wrath
By trusting in the justice of His Will,
Whate'er its bidding, till war's trumpets cease;
And follow listening on the painful path
Where wrongs are righted, loud His voice or still,
Who, not as man's world gives it, giveth peace.

June 22, 1917.

PREFACE

ONE of the compensations for the obvious disadvantage of publishing the several volumes of a work like the present consecutively, is that the author is thereby given a chance to correct and improve what is still unprinted, in the light of whatever adverse or commendatory criticism he may have received in each interval. In a preface to his second volume he can look back upon his first objectively, and, while gratefully answering the criticisms and implied questions of his private and public reviewers, profit by them in what remains.

The linguistic and poetical features of this translation must stand or fall with the explanation and justification given with probably dangerous frankness in the Preface to the Inferno; but on the subject of Blank Verse I feel that, since a reminding word or so may be useful to some, as well as due to myself, it will not be thought impertinent by other readers. Since unrelated, however, to Interpretation, the special subject of this Preface, it is printed at the end of the notes in this volume.

Those who shall have read at all carefully the strictly interpretative parts of my notes to the Inferno and its sister canticles, which I hope will not be neglected as merely *obiter dicta*, will probably have seen that my object differs from that mainly aimed at by interpreters of the Divine Comedy,

in that it attempts to liberate Dante's spiritual teaching from the zeal of his ultra theological and ecclesiastical friends, and save it from the silence of the poem's ultra philological and historical admirers. Now, since I attach much more importance to what shall be thought of the expository parts of my notes, and of the Commentary I hope to build upon them, than I do to any appraisal of the translation of the poem they try to explain, I want to make that object as clear as I can, and justify it, if possible. In so doing I shall develop what was merely suggested in the introduction to the Interpretative Analysis of the Inferno, to which I refer my readers.

Since I am undertaking to find out what the poem can mean, or could consistently be shown to mean, to those who are living now, I have not concerned myself especially with what it must have seemed to mean six hundred years ago, when, still fresh from Dante's mind and pen, its words and pictures were, so to speak, far more vernacular to his age, than they can possibly be to ours. Furthermore, being interested in the Divine Comedy only incidentally as a philological and historical document, and only secondarily as a work of art worthy of being studied for its architectural structure, and its linguistic and literary qualities — all of which were intended by Dante to serve merely as alluring and retaining means to a far higher end — my constant aim has been to study and teach it as one of the greatest monuments of Man's creative spirit and of his intuition into the moral and spiritual laws of eternal reality.

Nearly all the commentaries, however, which I have read have practically treated the Divine Comedy, either as a gloriously imagined and safely orthodox, poetic compendium and depository of the tenets of Catholic theology, which it was the commentator's or annotator's proud duty and pleasure to expound and defend; or else, as almost exclusively, and certainly primarily, a great linguistic and historical relic of mediaeval art and philosophy, inexhaustible as a mine to be exploited by expert researchers in the manifold field of Florentine, Italian and European civilization and culture. The latter commentators, however, by their silence as to the philosophic truth and poetic beauty of its matter, deal with it, furthermore, as a work whose unmistakable teachings were so obviously out of harmony with, or contrary to, modern scientific knowledge and the beliefs of sincere educated men, that any scholarly interest in it must necessarily limit itself to ascertaining the meaning of more or less obsolete words, to tracing out the external historic sources of its ideas and art-forms, and to formulating their relation to the quaint but long exploded beliefs of a remote and alien age. Consultation of such works has often led me to wonder what Dante would think of the alternative uses, Hebraizing or Philistine, ecclesiastically partisan or genealogically scientific, to which his great emancipating and spiritual Vision had been almost universally put by his undoubtedly sincere and laborious ecclesiastical and philological students. Since, therefore, my attitude toward the poem is neither of

these, I must, to make my position clear, ask permission to be fearlessly personal, in the hope of being thought to be speaking to a large extent vicariously.

Though I have no ecclesiastical or theological prepossessions, I nevertheless hold firmly to the belief that the world is essentially spiritual in its fundamental nature, by which I mean that it partakes of the nature of what each of us knows intuitionally as consciousness. I consequently hold that men are not solely, or even primarily, mortal bodies and intellects, of which it cannot, of course, be possibly proved or disproved that they *have* souls; but, rather, that in reality they *are* souls, or immortal spirits, growing from unthinkable beginnings to unimaginable ends, and initially, but only temporarily, provided with such bodies and intellects as may be necessary, through contact with determined matter, for the attainment of individuality and the development of free self-determining personality.

This belief has led me, as I think it should the many who in one way or another share it with me, to look upon the world's greatest poets as primarily prophets and seers, destined to tower permanently above the greatest of their fellow men, however intellectual, because of their exceptionally broad and sympathetic familiarity with human nature, and especially because of their intuitive knowledge of the constitution and laws of the spiritual world, which, I must believe, are potentially as open to the eyes of the human soul, as those of the material world, which is the inviolable

domain of science, are to the eyes of sense when interpreted by that mastering intellect of man which is exclusively attuned to matter.

Assuming, therefore, this attitude toward such supreme spiritually human, and poetically creative geniuses as Jesus, Dante and Shakespeare are generally conceded to be in their several kinds and degrees (without prejudice, of course, to Jesus' special claims), how can one help realizing that, since these seers were forced to express themselves through the best current intellectual ideas and literary forms afforded by their day and land, those ideas and forms ought not to be allowed, when no longer expressive, to keep men from seeing the light they were intended to reveal. A thinker or poet, to be sure, can only to a limited extent rise above the intellectual high-water mark of his age; and yet I believe it to be nevertheless true that spiritually his soul may achieve an insight into human nature and its relation to universal life, which, because the intuitions of a highly developed consciousness are undefinably and inexplicably basal, will defy the revolutions of man's intellectual fashions, and no more grow old than really seem new, however soon the fair letter in which that insight trustingly arrayed itself on its first appearance, may become antiquated, and cease to be vitally expressive of its informing spirit. Believing this, I hold that one cannot get at the vital truth which lies at the heart of a great work of human thought and art, unless one begin by believing sympathetically in its author's spirit and purpose,

and then, in the revealing light of that sympathy and belief, and of one's own inner experience, study the printed text of what he uttered or wrote. If, further, one would know whether or not Dante's or any poet's spiritual teaching is true, let his soul do what, in its field, his intellect does, give it the test of experience. Let him live it. The laboratory method is as obligatory in the spiritual, as it is in the material field, and one who does not use it cannot speak with any other authority than that of a scribe, for he will not personally know that of which he is speaking.

Whatever useful purpose, for example, the scientific, or so-called higher, criticism of the New Testament may have served, the spiritual criticism which, when it comes, will prove to be the highest, and most illuminating, will certainly take some such point of view as that taken by Browning's supreme creation, the childlike Pompilia of *The Ring and the Book*, when, commenting on one of Jesus' intuitive sayings, she exclaims: "Oh how right that is, how like Jesus Christ to say that!" Not having learned to misjudge the mind of its author by reducing his insight to the average level reached by a compromise between spiritually unequal, and often conflicting, texts, whose authenticity and significance had been determined by merely intellectual criteria, or by study of their relation to what others had said before, Pompilia appraised the validity and significance of the text by her own insight into the nature of its author, attained by loving and intuitive meditation on the highest sun-lit peaks

of his reported thought, whence only its manifold panorama could be adequately seen. And so should it be with Dante; and with Shakespeare, too, though the latter, for all his wonderful breadth of vision, did not attempt to fathom the depths or soar to the heights which were within the former's spiritual reach. In the spiritual, though not in the material world, a whole, when seen from above is greater than is the sum of its broken parts when seen from below, for somewhat the same reason that the sun can better explain a plant's flowers than can the soil that feeds its roots.

The Kingdom of Reality, moreover — so its arch-seers keep reporting to us from age to age — is "like unto" this and that; but while a few with eyes to see perceive the life-giving truth in their picture-like parables, and are quickened by them even intellectually; others, like those Greeks and Jews to whom the intuitions of original Christianity were but foolishness and a stumbling-block, sadly fail to understand; and quickly lowering their eyes to a level from which the life-giving spirit can be but dimly perceived, if at all, unconsciously inaugurate another age-long reign of the intellectually interesting, and aesthetically pleasing, but spiritually killing, letter.

To interpret the Divine Comedy, therefore, for one at least who holds the above more or less "mystical" belief, consists in trying to read it, as it were, through the eyes of its author's soul, and in harmony with his evident and expressed intention, rather than through those of the well

meaning theologians and philologians into whose hands his message all too quickly fell, because he had to draw upon their soon antiquated intellectual conceptions, for lack of the illustrative material with which the accumulated achievements of a later age's more familiar thought would surely have equipped his eagerly receptive and catholic genius, had he been living then. Not Dante, therefore, the fourteenth-century scholastic Catholic, who, Virgil-like, knew almost all there was then to be known; nor yet Dante, the Florentine mystic poet, and patriot, who was, alas, ignorant of nearly everything that men most boast of knowing now; but Dante, the arch-spirit, whose inmost self is revealed to his fellow men for all time in the increasingly convincing portraits he painted of the smiling and happy Beatrice, "whose lovely eyes see everything" in the well nigh blinding vision of eternity and God — that is the entrancing object at which, with the help of those who (like Bp. Carpenter in "The Spiritual Message of Dante") have done the same with neither partisanship nor derogation, I have tried to look as keenly and unflinchingly as possible, when asking myself the vital inner meaning of each little or great teaching progressively met in the living pictures of the poem, of which she, and not any institution, theology, or other abstraction, is the spiritually concrete heroine.

In doing this I have at any rate gained one thing for myself, which has gone far to assure me that I was at least moving in the right direction. I have come to know that every

positive belief that is, or has been, held by any free believer, is worthy of the soul's respect, because it is sure to contain at least a nucleus of warm truth that can be reached by any one who has the patience and courage to break through the progressively misrepresenting crust of the words, forms and conceptions which harden around it as they cool. To break through this veil of thickening light in Dante's case, is at times relatively easy, as he once said it was; and again so hard, as he must often have feared it would prove, that one almost despairs of success; but never will one regret the attempt, for if earnestly and increasingly made, it will not fail to repay one with the joy incident to all inward and upward flights.

Gratefully leaving, then, to some the praiseworthy work of expounding the Divine Comedy as paramountly a cathedral-like monument of Catholicism, and to others the equally valuable task of searching its pages for those philological and historical facts, without accurate knowledge of which all ulterior understanding of the poem might be jeopardized, I have tried to let the labors of others in these fields clear my way and that of my readers to what I know is more broadly and lastingly valuable than either — a little more insight into the free intuitions of one who was so keen-sighted a spirit, that through his eyes it is possible for us to see some of that eternal reality which will ultimately be found in accord with, since basal to, the best apprehended truths dear to our times. *Sub specie aeternitatis*, from the eternal point

of view, is, therefore, the phrase I want (provided 'eternity' be taken to mean spiritual reality), and therewith I will end this lame justification of an ambitious attempt to thread the rich, though cool, warp of the scholarly notes to the poem whose matter I owe to others, with the limited, but warm, woof of ideas inspired by a loving belief in Dante's inspiration, and illustrated by what little intuitive imagination, reading, and experience of life I may have had to contribute.

In closing I must, however, return to the question of my indebtedness, because of the delight received from three recent books: Bp. Carpenter's lectures already referred to, Mr. C. A. Dinsmore's Life of Dante Alighieri, and Prof. C. H. Grandgent's The Ladies of Dante's Lyrics, all lasting gifts, and also because of an acknowledgment not yet recorded, since purposely saved for this volume. Whatever criticism the literary part of the book may have received, I know of nothing but praise for the beautiful and dignified work of the Press which is bringing it out; for even the least laudatory of my reviewers acknowledged that the Inferno was "a handsome specimen of American typography." But no one knows but I to how great an extent what may have proved worth while in the author's contribution in its finally printed form, is due to the patience of the publishers; and for this, as well as for the courtesy, interest and useful suggestions by which it was accompanied, I wish to express my thanks to Mr. C. Chester Lane, the Director of the Harvard University Press, and to his assistants.

But what of Dante's Italy meanwhile? Since I dated the Preface to the Inferno much has happened in that youthfully ancient land to her everlasting glory; but because, alas, the full measure of America's gratitude to her is still waiting upon a sadly delayed appreciation of what is due to her unsurpassed, and in many ways peerless, contribution to the victory of Freedom and Civilization, I am more than ever glad of the fact that, on hearing the news of the disaster of Caporetto, I at once wrote to have the date of the Inferno's preface changed from September to October 28, when all seemed dark from both a moral and a military point of view; and on the same day composed the sonnet at the head of the volume, as a twofold act of faith in the Stella d'Italia, the Genius of the Italian people. And, because of that faith, I am sure that, when at last Italy's legions celebrate their victory over their country's age-long enemy and over themselves, and march through Rome's Via Sacra to her Capitol, to "crown again the brow of Dante," that Genius will prompt them to remember, as I know all Dante's American lovers will, that, though in his body the Prophet of Italy's Unity and sovereign Independence died in mid-September 1321, six centuries ago, he himself "on high Olympus triumphs, happy already in the crown he wears."

COURTNEY LANGDON.

PROVIDENCE, RHODE ISLAND,
JULY 29, 1920.

INTERPRETATIVE ANALYSIS OF THE PURGATORIO

Without reply I lifted up mine eyes,
and saw her, as, reflecting from herself
the eternal rays, she made herself a crown.
Not from the tract whence thunders peal
is mortal eye so far away removed
from whatsoever sea it fathoms most,
as Beatrice was distant from my sight;
but naught was that to me, because her face
came down to me unblurred by aught between.

PARADISO XXXI, 70–78.

THE above lines taken from Dante's last description of Beatrice in Heaven, have been ever kept in mind in interpreting the last cantos of the Purgatorio, in which she assumes the dominant rôle she maintains up to Dante's final vision of God in the Paradiso. However inaccessibly deep within him a man's inmost self may seem at times, there is, when all is said, nothing that is nearer to him, nor has he any clearer attainable mirror wherein to see, hear, or feel reflected, the Spirit of Universal Reality.

If the notes to this volume seem longer than need be, let my excuse be the ever increasing wealth of allusions requiring explanation, and my eagerness to let no passing opportunity escape that would help to establish what I feel is the master key to the interpretation of the whole poem — the

significance of Beatrice. And if in these notes there should appear to be undue repetition, let it be recalled that they are not a connected discourse, but merely sporadic notes intended to answer possible questions on the part of readers of the text, and to be read casually, or one at a time by a great variety of readers, who will represent a wide range of need. In case any of these are unable to follow me in what I consider the essential feature of my interpretation, those who are Catholics are at liberty to think of Beatrice as representing the Church, and those who are not, can take her as standing for Revelation, in whatever way they deem consistent with the text; while those whose interest in the poem is wholly or mainly philological, can trace out for themselves what the largest number of earliest commentators agreed in thinking was Dante's meaning. For such as these I know of nothing better to suggest than the notes to the Vandelli-Scartazzini Italian edition, or the excellent Introductions, Arguments and notes of Professor C. H. Grandgent's American edition of the Divina Commedia, to both of which I wish to express my great indebtedness for the clear statements of the much with which I have been glad to agree, and of the little from which I have been forced to dissent. In my own work I have tried to state what Dante's poem has come to mean to me, in the hope that some of my readers will feel free to give my conception of Beatrice their "heedful note," and, after doing so, join with me privately or publicly "in censure of her seeming."

INTERPRETATIVE ANALYSIS

CANTO I

INTRODUCTION TO THE PURGATORIO. THE SHORE OF THE ISLAND OF PURGATORY. CATO, ITS GUARDIAN. THE GIRDLE OF HUMILITY 2–13

1. Purgatory, the spiritual state, wherein Man, after gaining in the Inferno, the "cruel sea," a full realization of the significance of Sin as Slavery, recovers Freedom by voluntarily and humbly submitting to a purifying discipline; and wherein Liberation is the progressive concomitant of genuine Repentance and Effort. According to the letter of his Allegory, Dante, contrary to previous ideas which placed it in a gloomy region under ground, conceives of Purgatory as a beautiful island, which, lying in the midst of the ocean supposed to cover the earth's southern hemisphere, consists mainly of a precipitous, ledge-encircled Mountain, on whose round summit stretched the enchanting meadows and woods of the Terrestrial Paradise, once known as the Garden of Eden. 7. The poetry which had sung of spiritual death (Sin) in the Inferno, turning now to sing of the recovery of spiritual life in the Purgatory (the struggling state with which most men are most familiar), the Muses, and notably the greatest, Calliope of the beautiful voice, are again invoked, but this time for a higher inspiration; for as Dante wanted "harsh and hoarse rhymes" for the horrors of Cocytus, he now needs encouragingly beautiful words wherewith to describe the strenuous but inspiring world of Hope. 11. The nine daughters of Pierus, king of Thessaly, who, having arrogantly challenged the Muses to sing, were defeated by Calliope, and turned into chattering Magpies. 12. Some interpreters take *perdono* in the sense of 'escape.' 13. The blue of the finest of sapphires here symbolizes the characteristic virtue of Purgatory, Hope, "the sure expectation of future glory." 15. The horizon. 19. Venus in the eastern sky was just ahead of the constellation of the Fishes about 4.30 A.M. on Easter Sunday; its mention here lightens the skies with a glimpse of love. Dante entered Hell after sunset; he now issues on the island of Purgatory before sunrise; he will rise up into Paradise at high noon — one of the countless instances of the Divine Comedy's structural symmetry. 22. In the southern hemisphere, one facing the East must turn to the right to look toward its nearest pole. 23. These four morning stars symbolize the four cardinal

virtues known to Paganism: Prudence, Justice, Fortitude and Temperance, or, in other words, foreseeing preparedness, a "square deal" for oneself and others, self-reliant courage, and free self-control. Dante, throughout his truly catholic poem, does not oppose Paganism to Christianity, but treats it as a necessary pedestal upon which, as a statue, the latter should be raised, just as a deterministic material Science should serve as a critical basis for a free spiritual Philosophy transcending it, but not conflicting with it. 24. Adam and Eve, before their exile from the Garden of Eden, which, with dim memories of an Age of Gold, Dante will identify with the Terrestrial Paradise on top of Mt. Purgatory. 30. The Dipper, or Ursa Major, invisible now from the center of the southern hemisphere. 31. Cato of Utica, the famous defender of Rome's republican Liberty, whom Dante chose as peculiarly fitted to be the symbolic guardian of Purgatory. 37. Cato was for Dante so great an illustration of Liberty and of the four great Pagan virtues, that he seemed almost illumined by the spiritual freedom and light of Christianity. In his Convivio Dante asks: "What earthly man was worthier than Cato of standing for God?" who is, indeed, the very Spirit of Freedom. 40. The dark brook coursing down from Purgatory to Cocytus, along which the Poets had ascended out of the Hell of Sin, the open Prison of the eternal, or real, world. 42. *Piume*, 'plumes,' translated 'locks,' is an instance of Dante's sometimes forced rhyme-words. 46. The unchangeable spiritual law that no one, *while* in a state of disobedience, or sin, (damned), can ever escape from its concomitant self-imposed pain. 53. Beatrice, Man's ultimate self or spiritual nature, to whom Virgil (his Reason), is ideally always subservient. 58. Literally, Dante was not in 1300, the date of his Vision, physically dead; spiritually interpreted, he was not in a state of sin, though he confesses in this connection that his soul had been very sick. 62. The way of personal insight into moral and spiritual reality. 64. The Inferno describes the state of those who are consciously in sin. 69. Man should be guided by his reason to see what that Freedom is which Cato symbolized, and be trained in and by it. The Purgatorio is thus wholly devoted to the search for true Freedom, which will not be fully attained until spiritually as well as morally and intellectually realized at the end of the Paradiso in the inner vision of God, the one perfectly Free Spirit. 74. Cato died by his own hand in Utica, 46 B.C. rather

than survive the republican liberty of Rome; Dante, seeing in political liberty the symbol of spiritual Freedom, arbitrarily overlooks the merely historical fact that Cato was both a Pagan and a suicide, probably holding that motives are the decisive facts of the spiritual world. 75. The Final Judgment, being an eternal, and not a chronological event, is continually going on, and occurs whenever, and to the extent that, life is seen *sub specie aeternitatis,* or spiritually; considered in this light Cato is seen to be gloriously redeemed. 77. Dante, however imperfect, is not spiritually dead, and Virgil (Reason) is not self-condemned by his guilty conscience (Minos), since his being a Pagan was a limiting fact, but not a punishable fault. 79. It was told of Marcia, who had been divorced from Cato, that later in life she returned to him, and asked to be taken back, that she might die the great Cato's wife. 82. The seven rings, or cornices of Purgatory proper. 88. Acheron. Being on an utterly different spiritual level, merely Pagan or unspiritualized attractions can no longer influence one who has passed on to the higher plane of spiritual Christianity. Compare with this the experience of close boyhood friends met again after long years of life apart, and the usual resultant disappointment. 90. Cato was believed to have been rescued from the Limbo at the time of Christ's descent into Hades; insight into that for which the Crucifixion stands resulting in the liberation from the limitations of a merely Pagan culture of all lovers of true Freedom. 91. Beatrice, Man's loyal spiritual nature, is acknowledged as final authority by all ministers of God's eternal world. 94. Man must start on his Purgatorial course girded with the rush of his own Humility, which here replaces the cord of St. Francis, which Virgil bade him remove, and cleansed from all hampering traces of his depressing and befouling, though necessary, intellectual contact with Sin in the Inferno. 98. The Angel of Repentance at the gate of Purgatory proper. 103. No other virtue than Humility can be the basis of a genuine Repentance, and of the progressive moral Purification, which is as much its concomitant, as Pain is that of Sin in Hell. 107. One should always follow what light one has; responsibility goes no further. 115. Some texts here read *óra,* 'hour'; but *òra,* from *aura,* 'breeze,' gives a far more beautiful and suggestive simile, which, since possibly intended, should be accepted as probably Dante's meaning. It was the advancing, not the dying breeze, which caused the shimmering which Dante saw. 123. Some

texts here read *ove adorezza*, 'where it is cool'; but the Vandelli text and meaning seem best, since the dew's being in the cool shade would not suggest a struggle with the sun. 129. Man's Reason here frees him from starting handicapped by any gloom, terror or horror occasioned by his insight into evil. 132. All souls spiritually capable of landing on the shores of Purgatory (as the Pagan Ulysses was not), press on up its slopes, though with differing handicaps, and at different rates of progress. An echo of this line, though of different import, seems to be heard in Hamlet's "the bourn from which no traveller returns." Many so-called repentances are not genuine, such as that of Guido da Montefeltro (Inf. XXVII), an old age repentance inspired by fear, and hence are unavailing, since reality cannot be tricked. Dante seems to suggest that all spiritually genuine cases persist, however slow their evolution. 134. A miracle — by which one will do well to understand an event meaningless intellectually, if taken according to the letter, but significant and normal in the eternal, spiritual world. This one symbolizes the truth that the latter world, being qualitative, free, and therefore miraculous, is not subject to the laws of the quantitative, determined material world, which is the inviolable domain of Science. Drawing upon spiritual qualities does not diminish the source of supply, the reverse being true in the quantitative world of Matter, in which miracles, if taken literally are meaningless, since they do not, because by definition they cannot, occur.

CANTO II

1. This means that the sun, while setting at Jerusalem, was rising at Purgatory, at the latter's antipodes, 180 degrees away. 4. Night, personified as the source of darkness, and antithetical to the sun, is in conjunction with Libra, the Scales, when the nights grow longer than the days in the southern hemisphere. Jerusalem was supposed to be equidistant between the Pillars of Hercules, or the river Ebro, and the mouth of the Ganges. 7. An accurate, though not a wholly flattering description of a beautiful sunrise. 15. Cf.

the New England expression "down East." 16. Literally, after death; interpreted, through personal experience, but not only in a vision. 18. There is no material motion so swift as that of spirit. 25. Virgil, having never been in Purgatory before, will be only a student-teacher from now on, wiser and quicker to learn than his pupil, but no more experienced. 30. In contrast with the coarsely material demons and devils of the Inferno, all the officials of the Purgatorio will be ethereal Angels. To show that this one's means of locomotion are spiritual, Dante makes every effort to dematerialize his action. 33. From the mouth of the Tiber to the shore of Purgatory. Dante calls even fallen Angels birds because of their wings. 41. The "lighter boat" which Charon, this Angel's antithesis, told Dante was used by those who did not go across Acheron to Hell. 44. Other texts read: *che parea beato per iscripto,* "that 'blest,' it seemed, was written on his face." 46. The first words of Psalm CXIV, appropriately sung by souls passing from the bondage of sin to the freedom of obedience. 51. Note the similarity between this Angel's manner and that of him who came to open the Gate of the City of Dis for the Poets; Dante's Angels are as much characterized by dignity and beauty as his demons are by the reverse. 55. Since Capricorn is ninety degrees from Aries, in which the sun now was, this means that the latter had been up for more than half an hour. 56. Some take *conte* here to mean 'sure.' 66. An illustration of the advantage of learning the real (eternal) significance of evil without personal guilt; the study of Dante's Inferno should afford its readers just such a course. 67. Dante's new way of reminding us that he is the only living being in the world of his poem, in which he is merely symbolizing the state of any one in any life, who is consciously engaged in self-liberation under the guidance of a reason controlled by spirituality. 70. This ancient Roman custom of announcing peace or good news by bearing a branch of olive through the streets is still occasionally practised in Italy, as it was in Dante's time, the writer remembering seeing it done in Florence, September 20, 1870, when the news arrived of the taking of the city of Rome by the Italian troops. 75. Beauty, as an expression of happily realized selfhood in harmony with one's moral and spiritual environment, is just what life's purgatorial course is fitted to achieve. 79. To indicate their higher spiritual state, spirits in Antepurgatory are described as differing from those in Hell in be-

ing intangible by one physically alive like Dante, though not by each other, the sense of touch being more material than those of sight or hearing. 86. Recognized by his voice, this spirit proves to be one of Dante's Florentine friends, Casella, of whom little is known, save that he was a musician of some note who may have set some of Dante's lyrics to music, and that in the spring of 1300 he had been dead some time. In the words of one of Milton's sonnets, this is he whom Dante " woo'd to sing, met in the milder shades of Purgatory." 89. Casella and Dante are on the same spiritual plane, as Marcia and Cato had ceased to be, when the latter left the Borderland of Hell for the shore of Purgatory. 91. According to the letter, " return again " refers to Dante's expected purgatorial experience after death; otherwise, to all the possible reformative experiences in actual life, " here " or elsewhere, prospectively reviewed in the poem. 94. There is no fathoming the inscrutable pleasure of the Free Creative Spirit of Life, who, if conceived of as a " Righteous Will " characterized by Love and Wisdom as well as by Power, may safely be held to be a self-justifying law unto Himself. 98. A reference to the special religious indulgences of the great Jubilee at Rome, which, beginning Christmas 1299, had by Easter 1300 been effective for three months. 101. Candidates for Purgatory were in mediaeval mythology supposed to assemble at the mouth of the Papal Tiber, as those for Hell on the subterranean shores of the Pagan Acheron. 111. Dante constantly speaks of the death of the physical body as being, from the point of view of the spirit which has duly outworn it, a liberating event " devoutly to be wished." 112. The first line of one of Dante's most beautiful canzoni, which Casella may have set to music. Another glimpse of Love, but Hope-led effort has the field. 119. Cato, reappearing to remind the crowd that any really serious spiritual concern should be all-absorbing, incidentally defines any still lurking tendency to sin or materialism, as that which renders God invisible to Man; the individual spirit's vision of the All-Spirit is first and last the main quest of conscious life. 133. Leaving the shore of the island, the two poets now approach the rapidly rising and ledge-broken ground between the ocean and the Mountain proper, which, known as Antepurgatory, is assigned temporarily to the penitent who had been refractory, negligent, or engrossed in worthy worldly cares.

CANTO III

3. Some commentators take *Ragion* to mean Man's reason, but, apart from thereby avoiding a conflict with Virgil's allegorical significance, it seems best to take it in the sense of Divine Justice, which subjects men to the searching discipline of self-correction. 5. A line often quoted to express grateful recognition of stimulating help. 9. Virgil (Dante's reason) had been guilty of momentary procrastination. 11. Dante's age did not, like ours, exalt speed! 15. *Dislaga* (unlakes itself) is a quaint example of Dante's frequently strained, and sometimes harsh, but always suggestive rhyme-words. 16. Gazing toward the Mountain from the island's eastern shore, on which the poets emerged, Dante has the rising sun behind him. 21. The fact that his body is the only one to cast a shadow is another device used in the Purgatorio to remind us that Dante alone is physically present there; underground in Hell there were no shadows cast. The opaqueness of the human body, as well as that of the earth, is fraught with moral and spiritual symbolism; the stars shed light, planets like the earth reflect it on one side and cast a shadow on the other; and so it is with Man's complex nature. 25. Since the time was believed to be three hours earlier in Italy than in Jerusalem, evening had begun in Naples when the sun had been up somewhat more than two hours in Purgatory. 27. Virgil died at Brundusium 19 B.C. and was buried by Augustus' orders on the Pozzuoli road near Naples. 30. The concentric heavenly spheres of the Ptolemaic astronomy were believed to be transparent, and in every way pervious to each other's influences. 34. It is useless for Man's logically rational nature, so marvelously fitted to understand and master the facts and laws of the material world, to aspire to comprehend the 'how' and 'why' of those of the spiritual world, which must be "seen" intuitively, if at all, by man's consciousness, or inmost spiritual nature, represented in the poem's allegory by Beatrice, as his rational nature is by Virgil. 36. God, conceived of as the One perfectly self-conscious Being, at once Subject and Object united by a Spirit of

perfect mutual understanding and approval, or what Man is imperfectly, the latter's essential nature, differing, however inconceivably, only in degree from that of the God he knows. 37. Human reason must content itself with knowing such causes as may be known by the study of facts and of the relations between them, anything further being exclusively the domain of Intuition and qualitative Appreciation. *Quia* is the scholastic term for a demonstration going from effect to cause. 39. The argument here is that if human Reason had been all sufficient, it would not have been necessary for God to have revealed Himself to man spiritually in a human life, in the full appreciation of and identification with which the highest knowledge would consist; spirit must be spiritually and not intellectually known. This seems a better interpretation than the old one that if Adam had been allowed to know enough, he would not have sinned, and hence Jesus' life and death would not have been necessary. 40. If human Reason had sufficed for the knowledge of Reality, such supreme thinkers as Aristotle and Plato would have attained it. What follows, however, does not mean that, literally, these men and such as they are condemned forever to the penalty of longing for knowledge in vain, but that spiritual knowledge is by its very nature utterly (eternally) unattainable by purely intellectual processes; this is why Virgil cannot guide Dante through Paradise. 45. Virgil (Reason) was in both his historical and his allegorical capacity in the same predicament as were those he had mentioned; hence his sad, though loyal dependence in the poem on Beatrice, for and to whom he could only be a preparation, and a guide. 49. Lèrici, on the Gulf of Spezia, and Turbìa, near Monaco, lie at either end of the beautiful Ligurian shore, which, being very mountainous, was probably hard to travel over, as Dante may himself have learned by experience, there being no Cornice road then. 55. An interesting contrast between theoretical and practical methods of investigation; in view of the greater success of the latter here, a flash of humour seems to light up line 63. 70. As, to follow the course of the sun, the Poets always turned to the left in the Inferno, so in the antipodal Purgatory they will for the same reason regularly turn to the right; hence the spirits' surprise when they see two souls turn to the left and come to meet them, and at a gait so much faster than theirs. 73. According to the poem's letter, all reaching the island had died repentant; allegorically interpreted, to be in the *state* of

Purgatory is to have consciously turned from the wrong to the right direction, and to have passed, so to speak, from the dark umbra into the ever brightening penumbra of sinfulness. 79. One of Dante's many beautiful little pictures taken from Italian pastoral life. 90. Since the Poets had turned to the left to meet the spirits, Dante now has the morning sun on his left instead of behind him. 93. This seems to suggest that souls that are sheeplike in one life, are apt to be so in "another" continuous with it, or, in a deeper sense, that outward acts reflect inward dispositions. 98. The mystery of Dante's journey is only that of the ability of spiritual genius to rise superior to actual individual experience. 112. Manfred, son of the Emperor Frederick II, and grandson of "the great Constance," wife of the Emperor Henry VI of the Hohenstaufen dynasty, inherited with his father's dominions the bitter politico-religious antagonism of the Papal Power. Crowned King of Sicily 1258, he led a brilliant, but dissolute and irreligious life, and died, excommunicated by the Church, in the great battle of Benevento, 1266, a year after Dante's birth. 115. Manfred's daughter, Constance, wife of Peter III of Aragon and Sicily, and ancestress of those countries' future sovereigns. 117. Dante is bidden report that he saw Manfred in Purgatory and not in Hell, where he was popularly believed to be — one of many instances of the poet's independent appraisal of historical characters, possibly based, in this case, upon a current tradition. 120. Through the mouth of Manfred Dante here gives utterance to one of the sublimest creative appreciations of the unlimited nature of Divine Love in all religious literature. Nothing stands, or can ever stand between the human soul and its real happiness but its own will. To hold that all hope of reconciliation is limited to the finite life of the body is, it would seem, what no really believing 'believer' could accept, and is apparently opposed to what Dante is in this canto trying unorthodoxly to teach, in conflict with the tenacious orthodox "letter that killeth." Hope, a spiritual function, can only end with the death of the spirit, which is by its very nature immortal. 124. The Bishop of Cosenza, acting under the orders of Pope Clement IV, had Manfred's body removed from the cairn or monument of stones under which his army had honorably buried it, with the excuse that it lay on ecclesiastical ground, and had it thrown outside the "Kingdom" (Naples) on the banks of the river Verde (Garigliano), which bounds it on the North. 126. "Him that

cometh unto me I will in no wise cast out " (John VI, 37), a spiritually, not a temporally, conditioned promise, whose validity can be only intuitively authenticated. 132. It was customary to bury the excommunicated in unconsecrated ground without the use of candles. In this connection it is interesting to recall the instance in which Shakespeare's spirit flashed with a righteous indignation similar to that which filled Dante here—Laertes' rebuke of the priest who had refused Ophelia Christian burial, because of the fear lest she *might* have died a suicide. (Hamlet, V. 1.) 135. The writer of these notes is here suggestively reminded of a game still popular in Italy called *verde*, ' green,' which is played by two persons, each of whom keeps about him a sprig of box-wood, one leaf at least of which he must be able to show when asked for it, under penalty of a forfeit. 136. As to excommunication, Dante seems to have held that, while one who is expelled from the communion of the Church for positive insubordination, is thereby undoubtedly spiritually handicapped, he is not thereby cut off from the Source of spiritual life itself. Similarly, a student cut off by academic expulsion from the help and resources of educational institutions, would not thereby be cut off from getting an education, if he really wanted it. One of many passages this, which show how protestant Dante was in his Catholicism, and how catholic in that bold Protestantism of his which antedated Luther's by two hundred years. 139. The details of the delay outside even the first ledge, which is appropriately imposed as an expiation of contumacy, are thought to have been invented by Dante, so as to give concrete clothing to his sanely balanced conception of the import of excommunication. 141. As to the efficacy of prayers intended to help on spiritually those who are undergoing purification in " another life " consciously continuous with this, there does not seem to be any reason why it should differ from that of prayers offered to help those undergoing it in " this life," provided such prayers express genuine personal interest, which interest is known to be immensely efficacious in "this life," whenever its object is aware of it. "Prayer is the soul's sincere desire," and is undoubtedly creative throughout all departments of the continuously created spiritual world, and, for all one knows, may, if strong enough, affect its object "subconsciously." Dante will return to this subject more fully in Canto VI. 143. This is the truth Manfred asked Dante to tell his daughter (l. 117). 145. Hence the duty of continued interest in those who

are removed from us by distance, or by having gone "beyond." Catholicism has in this field laid hold of, and kept, a truth sadly lost sight of by Protestant Christians.

CANTO IV

ANTEPURGATORY. THE FIRST LEDGE. THE NEGLIGENT WHO PUT OFF REPENTANCE TILL DEATH. BELACQUA . . 38–49

1. To show that his interest in Manfred had prevented his heeding the lapse of time, Dante explains, with the best psychology of his age, that the mind can be so completely given up to the report of one of its faculties, as to become unconscious of that of any other. Incidentally refuting the Platonistic doctrine of the triple soul, he insists upon the soul's unity, in our day a far subtler problem than in his. 13. In general Dante bases his conclusions upon his own intuitions and the endorsement of his own personal experience; he is an original pupil, but not a slave, of the philosophers and theologians by whom his studies had been guided. 15. Fifty degrees represent a little less than three hours and a half, so that it is now about ten A.M. 19. Boys interested in ripening grapes in Italy know how small a hole in such a hedge is apt to be, and why the *contadino* fills it up with thorns. 25. Three Italian hill towns notoriously difficult to approach: Sanlèo, or San Leo, near San Marino, was in Dante's time accessible only by a narrow path cut in the rock; Noli on the Gulf of Genoa, lay at the bottom of an amphitheater of hills, and had to be approached by steps cut in its almost perpendicular walls; Bismantova, once a stronghold on a mountain, south of Reggio Emilia, now but a bare rock known as Pietra di Bismantova. Vandelli's text prints, instead of *in cacume*, "the summit of," *e in Caccume*, "and to Caccume," taking it to be the name of a place similar to the others. 28. Sincere desire guided by the enlightened hope of Reason, the essential equipment for all Purgatorial courses. 31. The first part of the climb over the ledges of Antepurgatory is characterized by the steepness and narrowness of the path; these evidently stand for the necessary preliminary training in concentration and discipline for the narrow and steep course up Purgatory proper. Ascent through the Heavens will significantly be free from the necessity of either. 37. Virgil's advice is: "Always keep going ahead and up, and fol-

low your reason until some higher intuitional light supersedes it." It did not seem well to adopt the translation of *Nessun tuo passo caggia* "Take no sidewise step," which Vandelli's note endorses by quoting from Joshua I, 7, "Turn not to the right, nor to the left." A great poet does not always have to go outside of himself for a "source"! 42. Steeper, that is, than an angle of 45 degrees. 45. It is hard at times to keep up with one's own Reason. 61. What follows, meaning 'if it were June instead of April,' is a poetico-astronomical explanation of the fact that one facing the East in the southern hemisphere will see the sun on his left, and not on his right, as he would in the northern; and suggests that when one has definitely entered upon a reforming course, one will find many of his familiar bearings completely turned about. Castor and Pollux of the constellation of the Twins, which is much nearer the North, which Dante is fond of referring to as the 'Bears,' or Dippers, than that of the Ram, in which the sun was now. 64. "The Zodiac's ruddy part" is that which happens to be lighted or rendered rosy by the sun. Some interpreters, however, take *rubecchio* to be a noun, and translate: "the Zodiac's dented wheel." 67. Since Mt. Zion and Mt. Purgatory are in different hemispheres having a common horizon, and since the former is north of the tropics, and the latter south, it follows that from the island of Purgatory the sun will be seen in the northern sky. 72. The ecliptic, or annual path of the sun, whose mythical chariot entrusted by Apollo to his son, Phaethon, was by the latter misguided, with the result of scorching the sky and producing the Milky Way. 80. The art of Astronomy; the Equator referred to is the celestial equator of the outermost crystalline heaven. Some translate *moto supremo* "the upper motion," *i.e.* the revolution of the spheres. 85. Dante frequently introduces "but" in a very interesting way, as if he were glad, as here, to pass from a necessary theoretical to a concrete personal aspect of a given situation. Cf. Inf. XX, 103, where he seems to have heard enough of the origins of Mantua. 91. A fine test of any spiritual attainment, in pursuing which effort is gradually converted into pleasure, since, after all, one never really knows anything but what one has learned to love. 98. A bit of good natured irony. 103. These spirits neglected and procrastinated their repentance through spiritual laziness, as it were. 114. Another bit of good natured irony in answer to Dante's reference to Belacqua's besetting sin. 115. Belacqua has been identified with

one of Dante's Florentine contemporaries, Duccio di Bonavia, a maker of lute and guitar necks, locally noted for his indolence. 119. A jeer at Dante's naively enthusiastic interest in a new bit of astronomical information. 122. Dante, in spite of his grim humor, was naturally chary of laughter, holding, perhaps, that it too often "spoke the vacant mind." 123. That is: "I thought you must be in Hell, or wholly given up to the deadly sin of sloth, and so am glad to realize that you are really in Purgatory, or slowly struggling against it." 129. Some texts have here *l'Angel*, "the Angel," instead of *l'Uccel*, "the Bird," which latter is to be preferred as more distinctive, and because of its poetical reference to the Angel's feathered wings and their symbolic suggestion of his spiritual function and nature. 131. Delay for delay, one being but a symbolic picture of the reality of the other. 135. An "unheard" prayer is but a way of describing one that is necessarily ineffective because of being spiritually unuttered. In the spiritual world the difficulty lies in really wanting what one asks for, or, in other words, really to want spiritual things *is* to get them. 138. It is now noon on the island of Purgatory, and midnight at Jerusalem, since Night is supposed to extend from Morocco, the extreme West, to India, the extreme East, of Dante's inhabited world, Jerusalem being thought to be half way between.

CANTO V

ANTEPURGATORY. THE SECOND LEDGE. THE NEGLIGENT WHO DIED BY VIOLENCE. JACOPO DEL CASSERO. BUONCONTE DA MONTEFELTRO. PIA 50–61

5. Dante who, as he climbed, was following Virgil, again had the northern sun on his right. 13. A passage which deserves to be learned by heart as a classic expression of the wisdom of stability in the pursuit of any rational policy when once undertaken. 20. Dante frequently refers in the D. C. to a sense of shame betrayed by blushing as justifying forgiveness, though elsewhere holding it to be less becoming in mature and studious old men than in young men and women. 23. Their further progress up the Mountain being inhibited by their neglect of repentance till the moment of their death by violence, these spirits are wandering around the foot of the new ledge which the Poets are approaching.

24. The first words of Psalm LI, " Have mercy upon me, O God," apparently sung antiphonally. 35. The fact that in Dante's case his spirit was still equipped, and hampered, by his physical body, sufficiently explains his casting a shadow. 36. A suggestion that, since Dante could return to the world, he would be apt, if respectfully treated, to procure for them the prayers, or loving interest they needed to help them overcome the limitations of their spiritual torpidity and procrastination. 37. The phenomena of meteors, or ' falling stars,' and heat-lightning were in Dante's time thought to come from the ignition of vapors in the sky. 45. Not even to listen to deserving requests for help from other spirits, must Dante stop his own rationally guided upward progress. Since it was not a case of pleasure or gossip this time, he may listen as he moves ahead. 46. Perfect gladness is Man's quest, happiness being the state of a spirit in perfect harmony with its total spiritual environment. 54. What happens in consciousness at the moment of sudden death can, of course, be only a matter of surmise, though the memory of those who have been revived after being practically drowned has thrown some dim light on it; as to the advent of divine help through intensified consciousness at the last moment, it would be unwarranted to predicate it in some cases and not in others. This, however, is an allegorical picture of sudden conversion at a critical moment, and has no bearing on the relative believability of the antipodal doctrines of endless damnation and final salvation. 57. A sufficient punishment for their procrastination is their enforced delay in attaining what they now realize as that for which their nature really yearned. 64. This is Jacopo del Cassero of Fano, who when Podestà of Bologna won the hostility of Azzo VIII of Ferrara, who had him set upon and killed at Oriago on the banks of the river Brenta in 1298. Fano is in the March of Ancona, which lay between Romagna and the Kingdom of Naples ruled in 1300 by Charles II of Anjou. 75. The "Antenori's lap" describes the territory of Padua, founded by the Trojan traitor Antenor, who had already furnished Dante with the name for the second ring of his Cocytus; the reference here is to the treachery of the Paduans in Azzo's service. 77. This is Azzo, the son of that Obizzo II of Este, whom Dante saw immersed as a murderous tyrant in the boiling blood of Phlegethon. 85. The next speaker is Buonconte da Montefeltro, son of the Guido da Montefeltro whose spirit Dante heard speaking from one of the

flames of the ditch of Evil Counselors in the Malebolge. He led the Ghibellines of Arezzo in their war against the Guelfs of Florence in 1289. 88. Especially worthy of notice is the fact that the speaker gives his title ' Montefeltro ' in the past tense, and his personal name ' Buonconte ' in the present. Giving their titles, Count Ugolino in like manner referred to himself and Archbishop Ruggieri in Cocytus in the past tense. For the same reason Adrian V will disclaim still being Pope, when found in the fifth ring of Purgatory, and in the heaven of Mercury the famous Emperor will say that he was Caesar on earth, but is only Justinian in Heaven. Literally, all this means that human titles no longer obtain in the world after death, and allegorically interpreted, that in actual life, a man really counts only according to what he is as a man, without regard to his rank or title, which only represent his particular chance of being of service to others. Giovanna was his wife; he had two brothers podestà of Arezzo. 92. Buonconte was killed in the battle of Campaldino, 1289, in which the Ghibellines of Arezzo were defeated by the Guelfs of Florence, among whom Dante at the age of twenty-four is believed to have served. Availing himself of the fact that Buonconte's body was never recovered, Dante, after picturing his death in battle, here gives a wonderfully graphic description of a storm in the mountainous region of the Casentino in the upper valley of the Arno. 97. The convent of Camaldoli founded early in the 11th century by St. Romualdo. The Archiano loses its name when it flows into the Arno near Bibiena. 101. Even God " by any other name "! 104. Dante here indulges in the case of Buonconte in an imaginary account of the popular conception of a struggle between angel and devil for the souls of men, similar to that which he imagined to meet the case of the father, Guido, their different fates describing the difference in their fundamental attitudes at death. Such contests were a fertile theme of early Italian painters. 114. The Devil having been called by St. Paul 'prince of the power of the air,' evil spirits were believed by mediaeval theology to have control over atmospheric conditions — a superstition possibly still surviving atavistically today in the attitude of some people toward "bad" weather. 116. A spur of the Tuscan Apennines. 122. The Arno; the Italians called all streams 'royal' which flowed directly into the sea. 129. The river's 'spoils' are the sand and gravel it rolls along; the Arno's bed and banks are specially rich in smooth pebbly gravel much used for garden

paths. 132. In Professor Grandgent's words: "The unexpected intervention of this 'third spirit' is as startling as her reticence is pathetic." This is Pia de' Tolomei of Siena, reported to have been murdered by her husband Nello de' Pannocchieschi, who had her hurled from the walls of his castle in the pestilential Tuscan Maremma. One of the precipitous rocks on which the castle was built is still traditionally called *il Salto della Contessa*, 'the Countess' Leap.' Pia seems to have had no one to appeal to but Dante, who has certainly interested the world in her at the expense of only four lines.

CANTO VI

ANTEPURGATORY. THE SECOND LEDGE. THE NEGLIGENT WHO DIED BY VIOLENCE. PIERRE DE LA BROSSE. SORDELLO. ADDRESS TO ITALY AND FLORENCE . . 62–73

1. *Zara*, 'hazard,' was a game played with dice much in vogue in the middle ages, and one that suggests comparison with the game of craps not wholly unknown to American soldiers in the Great War. The expectation that the winner should 'treat' is also a reminder that, though with the lapse of time names and customs change, human nature does not. The point of comparison here is that Dante was able to reconcile a generous interest in others' needs with due regard to his own moral obligations to himself. 13. The Aretine was Benincasa da Laterina, a learned judge of Arezzo murdered in court by a famous bandit, Ghin di Tacco of Siena, because he had condemned to death one of the latter's relatives. 15. A certain Guccio dei Tarlati said to have been drowned in the Arno while engaged in pursuit of, or fleeing from (*caccia* may mean either) enemies in a local family feud. 16. A son of Guido Novello of the Conti Guidi, and through his mother a grandson of Emperor Frederick II; he was killed in 1291. 17. "He of Pisa" was a son of a well known Pisan, Marzucco de' Scornigiani, who became a monk in 1287, and showed his fortitude by forgiving, or (if another account be accepted), by avenging himself upon, the murderer of one of his sons. 19. This is a Count Orso of Mangona, who was murdered by his cousin Albert, each a son of the two brothers Counts of Mangona, whom Dante saw as treacherous murderers

butting at each other in the ice of Cocytus. 22. The last and most famous of the penitent spirits here mentioned, was Pierre de la Brosse, chamberlain of Philip III, of France; on the sudden mysterious death of the heir to the French throne, Pierre accused Mary of Brabant, the king's second wife, who later on in revenge accused the chamberlain of treason, with the result that he was hanged in 1278. Dante seems to have believed Pierre de la Brosse to have been innocent, and was bold enough to warn the French queen in the present passage to mend her ways lest she should after death be found in the wrong place. Mary lived on until 1321, the year of Dante's death. 28. Having freed himself from these importuning spirits, Dante now turns to take up the problem of the efficacy of prayers in behalf of those who, according to the letter, had died and were in the "other world's" Purgatorial state. How, he asks himself, can the state of those who have died, when once decided by God, be changed in any way as a result of human prayers in their behalf? Holding Virgil's writings to be almost as authoritative as the Scriptures, he recalls the episode of Palinurus in the sixth book of the Aeneid, where, in reply to the latter's request of Aeneas to take him, though unburied, across the forbidden Styx, the Sibyl utters the famous line: *Desine fata Deûm flecti sperare precando*, 'Give up hoping to change the decrees of the Gods by prayer.' Virgil's answer, which frees Dante from his dilemma, seems strangely "modern," expressing as it does the evident struggle of his spiritual insight with the logical trammels of the limited and letter-bound theological orthodoxy of his day. Dante's conclusion is to the effect that the problem is not that of changing God's will by prayer, but man's. Justice and Love are not antagonistic to each other. The essence of prayer in behalf of others is the expression of the sincere interest of love, which if it reach them, even by ways unknown to science, by prayer-rays, for example, or otherwise, may influence them to change their will, and so fulfil, without changing, the demands of perfect Justice. In other words it is not a case of mechanical vicarious satisfaction, but one of spiritual grafting, so to speak, of a sound on an unsound or weak will. Palinurus' Pagan prayer, conditioned as it was by Pagan conceptions of an arbitrary divine will, did not meet any of the requirements of the appertaining spiritual law of Love. 43. Feeling that, as the representative of Reason, he may have been transcending his limited powers, Virgil warns his pupil to form no

final opinion on the subject, until he has had a chance to consult Beatrice, who here receives a new definition as that spiritual nature which is a light between the ultimate truth of reality and man's limited logical intellect, and whose essential characteristic is an ever smiling happiness due to direct vision of truth. 49. Who has not felt, like Dante here, a more or less conscious eagerness of soul to be free from the limitations of matter, sense and logic, and live more deeply a freer life of intuition and creative imagination? Such a one will, however, have to learn like Dante that there may be much more experience yet to be undergone on earth under the guidance of Reason, before the latter vanish, dimmed by a brighter light. 61. The "Lombard soul" the Poets now meet, is the noted Mantuan and Provençal troubadour, Sordello, to whom Dante and Browning have given lasting fame. To the latter, who made him the subject of a poem of quintessential Browningesque conciseness and analysis, he appealed as an excuse for studying an intensely interesting age of transition; to Dante, who admired the eloquence of his Provençal lyrics he commended himself as an exponent of noble chivalry and burning patriotism, and as a predecessor, whose example was to be immediately followed in the present canto, in unsparing rebuke of the prevalent misrule in Church and State, whether in the Empire as a whole, or in individual towns like Florence. Whatever he may have been historically, Sordello has been immortalized by Dante's brief picture of the self-respecting dignity and noble indignation which clothed the pent up patriotism, whence there could come a flash capable of kindling the glorious invective which it introduces. As to Browning's 'Sordello,' even the most casual reference to it here is excuse enough for quoting the English poet's description of the greatest of Italians as: "Dante, pacer of the shore, where glutted hell disgorgeth filthiest gloom, unbitten by its whirring sulphur-spume — or whence the grieved and obscure waters slope into a darkness quieted by hope; plucker of amaranths grown beneath God's eye in gracious twilights where his chosen lie." Sordello's soul is one of the fairest of unwithering flowers of patriotism it was given Dante to pluck from the twilight fields of history for other eyes than those of God. 76. The following Address to Italy, though but a piece of poetry, is nevertheless one of that country's most creatively inspiring historical documents. It had, however, to linger on in the eyes, mouths and ears of Italians for six long centuries

before reaching its fruition in Italian harmony and national unity. In so far as it directly or indirectly reflects the Poet's personal relation to his native city, it is, indeed, as Professor Grandgent has it, "a denunciation that vents all the pent up bitterness of the exile's heart." But through and beyond this, it deserves to be studied, not only for the wisdom of its insight into the fundamental troubles of his pilotless country in a stormy age, but because it so pointedly emphasizes the obstacles which until now have prevented Italy from fully assuming the rank among modern nations to which she is entitled not only by her God-given beauty, and peerless past, but by the numbers, racial talents and indefatigable energy and thrift of her sons — foreign interference with her political affairs, be it by France, by Austria, or, alas, by America; or, internally, by religious claims to temporal power and influence; both of these furthered by civic and sectional rivalries and dissensions. 88. A reference to the collection and codification of all the elements of Roman law by Tribonianus in 534, at the command of the Emperor Justinian, the partial restorer of the Roman Empire in Italy and Africa; a reminder to Italians that Italy is the classic land of law and order, and that 'noblesse oblige.' 91. The Roman Church is here fearlessly attacked, in so far as the Papacy by its claims to temporal power, interfered with Italy's government, Imperial or National, according to the times. Cf. "Say, therefore, that today the Church of Rome, by joining in herself two kinds of rule, falls in the mire, and fouls her self and load." Purg. XVI, 127. 93. "Render, therefore, unto Caesar the things which are Caesar's, and unto God the things that are God's." Mat. XXII, 21. and "My kingdom is not of this world." John XVIII, 36. Also Luke, XXII, 25–27. 97. Albert, son of Rudolph of Hapsburg was elected Emperor in 1298, but never went to Rome to be crowned, or even occupied himself with Italian affairs. What follows is one of Dante's several *vaticinia post eventum*, or prophecies after the event, written after Albert had been murdered by his nephew John, in 1308, a year after the death of his son Rudolph. His successor, here warned, was the Emperor Henry VII of Luxemburg, from whom, on his descent into Italy to be crowned, Dante expected so much, and whose death in 1313 was such a personal as well as political disappointment to him. 105. In Italy, "the Garden of the Empire," the imperial throne was held to have been vacant from the death of Frederick II, 1250, to the crowning of

Henry VII, 1312. 106. Instances of leading families of opposite factions, severally in Verona and Orvieto. The conjunction here in one line of Montagues and Capulets suggests, of course, Shakespeare's Romeo and Juliet, but though the Veronese claim that the tragedy actually occurred in 1303, its heroes did not enter Italian literature till over two centuries later, and there is now "no evidence" that their families were ever even neighbors, except in the higher world of immortal poetry. 111. The Counts of Santafior in the Maremma, a leading Ghibelline family whose power had been greatly diminished, are here referred to as an example of what was generally happening to the adherents of the Empire in Italy. 112. Rome was not wholly to rewin her Italian Caesar till he came in 1870 in the person of Victor Emmanuel, to utter the Dante-echoing historic words: "*Ci siamo, e ci staremo.*" "Here we are, and here we stay." 118. Dante lived long enough before the divorce between the Hebraic and Classic traditions which was a result of the Renaissance-Reformation movement, to find it natural enough to use for the Christian God, any apposite name familiar to literature, such a Jupiter here, or Apollo in the Paradiso's invocation. The Spirit of the Universe must necessarily be an infinite-named God, more or less "ignorantly worshipped" through any name. Dante's reference here to Jove's crucifixion makes the instance a peculiarly suggestive one. 125. A man, that is, supposed to be of real political importance; the Marcellus here referred to is probably the C. Claudius Marcellus, who favored Pompey against Caesar, and of whom Dante would naturally think as a factious opposer of lawful imperial authority. 127. And now for Florence, which is here, as so often in the poem, attacked with bitter irony by her illustrious exiled citizen, who nevertheless loved his native city with greater pride and tenderness than any other ungrateful city can boast of. A craving for office without regard to the qualifications called for by public responsibility, ill-acquired wealth, continual internal and external quarrels, and an utter lack of sane political stability seemed to characterize the Florence of Dante's age, which sorely needed to have her democracy made safe both for herself and for others. 135. Dante, the statesman, seems here to suggest that candidacy for public office in state or church, should follow and not precede an unmistakable *call*, based upon performances rather than promises. 139. A reference to the constitutions of Lycurgus and Solon, remarkable for their times.

143. The months here alluded to are probably those of the year 1301, during which constant changes occurred, which ended in the final disaster of the White party and incidentally in Dante's exile.

CANTO VII

2. Many times; the definite for the indefinite. 3. Throughout this canto and the first of the next, Dante leaves the stage almost wholly to the two poets; Dante not casting any shadow now, Sordello hardly notices him, absorbed as he is in his meeting with Virgil. 4. Another reminder that none were admitted to Purgatory prior to Jesus' death, which means that only in the spiritual light of Christianity can the state of repentance have been adequately entered even by those best prepared for it by pre-Christian religious and moral culture. 8. What such as Virgil lacked was the Christian conception of a spiritual world, whose God was a Spirit of Love, Faith not being a forced act of intellectual submission, but a free intuitional attainment of consciousness. 15. Since Sordello did not prostrate himself, he seems to have embraced Virgil under his arms rather than at his feet, the usual custom. 17. Latin has always been "*lingua nostra*" to Italians, while Mantua has always boasted of being Virgil's town, identifying herself with him as much as Florence has with Dante, or Stratford-on-Avon with Shakespeare. 21. *Chiostra*, "cloister" or circle, is not here used ironically as it was in the Inferno (XXIX, 40), but is merely a rhyme-word. 24. Virgil is always careful to acknowledge that his functions are dependent upon those of Beatrice. 28. What follows is a repeated definition of the Pagan state, which even when exalted by the hemisphere of Culture's light, seems relatively gloomy when compared with the spiritual light of Christianity. That it should be shared "for ever" by innocent children through lack of baptism is a tenet that would seem acceptable only by those whose sense of justice is more logical than love-inspired. As suggested in a note to Inf. IV, this question is on the safe knees of the real God who made logic for man's intellectual needs, but not man's soul for

it. 35. The spiritual Christian virtues, or faculties, Faith, Hope and Love, by which man transcends the limitations of his senses and intellect, the destiny of his body, and the selfishness of his individuality; the other virtues are the basal Pagan ones, Prudence, Justice, Fortitude and Temperance. 39. Purgatory proper begins at the Gate which leads to the seven rings, or cornices wherein still latent tendencies to the seven deadly sins are dealt with. 48. These are the souls of princes who neglected till death their spiritual interests, but largely because they allowed themselves to be engrossed by praiseworthy interest in public welfare and its tempting concomitant glory; though spiritually outclassing them, Dante will delight in their culture, moral character and patriotism. 57. Inability to progress at all during the absence of sunlight, which was to be their guide upward, signifies the dependence of the best intentions upon inspiration, of which as of all other food, one is only intermittently receptive. 61. Virgil, as well as Dante, is gradually learning the laws of the purgatorial state. 73. The brilliant colors of the wild flowers of many varieties, well known by one who, like Dante, has spent unforgettable hours of his childhood in Florentine meadows, are here described, in terms of the mineral and vegetable pigments used in making up a painter's palette. In the translation it seemed advisable to bring out the colors a little more distinctly than did the original. *Cocco* may have meant ' cochineal.' Some interpreters connect *indico* and *legno*, and suggest ebony, or amber, but black is out of place and yellow already represented. As to the number, variety and beauty of Italian wild flowers it is a case, perhaps, where like that of the Italian lakes, only " seeing is believing." 81. If the text preferred be *incognito e indistinto*, the word *odore* will have to be supplied with a possible translation " an odour new and vague." 83. The first words of an evening prayer to the Virgin, specially appropriate for those struggling to attain oneness with themselves while pursuing their deepest spiritual desires. Mary, the Motherly Love of God, is the Queen of Heaven. 86. Sordello *the* Mantuan now, acts as a critic of princes, as he did on earth. 94. Rudolph of Hapsburg, the first of the line of Austrian Emperors which probably closed with the Emperor Charles in 1918, after the final victory of Italy over her ancient racial enemy in the great decisive battle of Vittorio Veneto. At Dante's stage of the age-long struggle, the Hapsburg seemed open to blame for his neglect of, rather than his interference with Italy. Rudolph

died in 1291, without even coming into Italy, which Dante must needs deem a refusal to perform a supreme religious duty. 96. By the time this canto was written, Dante was already aware of Henry VII's failure to "heal Italia's wounds. 100. Ottocar II, King of Bohemia, when living, a bitter enemy of Rudolph, whose claim to be emperor he opposed, was the valiant father of a worthless son, Wenceslaus IV. In the Vale of Flowers opponents on earth are reconciled. 103. Philip III of France and Henry the Fat of Navarre, father and father-in-law of Philip IV, against whom, as against Boniface VIII, Dante takes every opportunity to inveigh, as an enemy both of Italy and of the spiritual interests of the Church. Philip III died after the defeat of the French navy by the admiral of Petèr of Aragon, in 1285; by his flight from Spain he dishonored the golden Lilies of France's royal standard. 112. The next couple are Peter III of Aragon and Charles of Anjou. So worthy a king was the former, that Dante is led to contrast him with James and Frederic, his degenerate successors in Aragon and Sicily, and comment on men's inability to inherit the moral estates of their parents without personal effort. The "youth" is Alfonso III, the Magnificent, who died 1291. 121. In genealogical trees succeeding generations are recorded upward from the trunk to the outermost branches. By holding that character is a direct gift from God to each individual, Dante is merely putting into religious language his insight into the fact that character must in each case be achieved by a victorious spiritual struggle with whatever may be hostile to it in one's heredity or environment. Were this not so, the world would long ago have been divided between a race of angels and another of devils, with unfortunate results, had the latter continued to be "wiser in their generation than the children of light." 126. A reference to the results of the misrule of his domains in Italy and France by the heir of Charles I of Anjou. 127. This means that Charles II was as inferior to his father, Charles I, as Constance's husband, Peter III was superior to Charles I, the husband of the other two mentioned ladies. 130. Henry III of England, of whom Dante seems to have known little, save that he was happy in being the father of the strong and highly esteemed king, Edward I, who for his work in improving the laws of his realm, came to be called the English Justinian. Henry III may have been seen "seated there alone," for the same reason that Dante saw the Saladin "all alone" in

the Limbo. England was always held to be more or less a realm apart by the loosely united continental factors of the Holy Roman Empire. 133. Lower seated than the rest, since only a Marquis, is William VII of Montferrat, whose death by treachery at the hands of the men of Alexandria in Lombardy, and his son's failure to avenge it, brought trouble to his domains, from which they were still suffering when Dante wrote.

CANTO VIII

5. Cf. "The curfew tolls the knell of parting day." Gray's Elegy. 11. Turning to the East in prayer, an ancient Christian custom, like many others, beautiful as long as not obligatory. 13. *Te lucis ante terminum*, the first line of an evening hymn attributed to St. Ambrose, asking protection during the night from defiling dreams. 19. Another warning to the reader to look for the allegory "beneath the veil of the poet's strange verses." The Serpent stands for temptations, and the Angels for the superior power of good thoughts which at once occur to those to whom "prayer is the soul's sincere desire." 27. The swords are truncated, since here needed only for defence and protection; the sword's point is for creative aggression. 28. Their green hues suggest that these Angels are also inspirers of Hope. 35. Dante constantly dwells on the allegorical significance of blinding light; the training of the soul's visual powers is the ever developing theme of the whole poem. 37. By "Mary's bosom" Dante probably meant the great White Rose of Paradise, on one of whose highest petals he will see the Virgin enthroned, to represent the Motherly Love of God — as spiritually useful a conception as that of His Fatherly Sovereignty. 45. Not having yet noticed that Dante is physically alive, Sordello is still primarily concerned with Virgil. 46. In temporarily joining the distinguished shades below, Dante is not materially deviating from his upward course. 53. Nino Visconti, a grandson of the famous Ugolino whom Dante saw in Cocytus, was a noted Guelf

leader of his day, and ultimately became a Pisan Judge of Galura in Sardinia; he died in 1296. Dante may have known him in Florence, or as a fellow soldier at the siege of Caprona in 1289. He apparently thought enough of him to be glad to realize that, like Belacqua, he was "not damned," but essentially "all right," in spite of outward appearances. 57. Nino thinks Dante a shade like the rest, since not now casting a shadow. 60. Dante expects that the study of all aspects of Man's life involved in his great poem will promote his own spiritual welfare. 62. Sordello only now realizes that Dante is a physically embodied spirit. 65. This is Corrado Malaspina, who from now on will not take his eyes from Dante. 69. Such questions as "Why is there anything at all?" or, theologically, "Why is there a God?" are from their very nature answer-less. Like "vain genealogies" the interesting road of chronological causation is a cul-de-sac which leads the mind nowhere, though it may amuse it on the way. 71. Joan, Nino's only daughter was about nine years old in 1300. 73. Beatrice of Este, Nino's widow, was remarried to Galeazzo Visconti of Milan, just after the date of the D. C. April, 1300; hence there may be here a slight anachronism on Dante's part. It is significant that Nino here says "her mother," and not "my wife." 74. In Dante's time, widows wore black clothes, with a white veil around their heads; black came to be generally used in Italy for mourning in the sixteenth century. Nino prophetically refers here to the Visconti's expulsion from Milan in 1302, when Beatrice will regret her first husband. 77. Those whose unfortunate experience has led them to think women more kaleidoscopic than men, will here recall Virgil's line "A mutable and shifting thing is woman ever," the song from Rigoletto, "La donna è mobile," and the popular saying "Out of sight, out of mind." This passage has made some wonder whether it throws any light on Dante's relations with his wife, Gemma Donati, whom, when exiled, he left in Florence, and whom he never saw again. None of his family are directly mentioned in the poem. 79. The shield of the Visconti of Milan bore a Viper swallowing a child, which is still the coat of arms of the city; that of the Pisan Visconti bore the symbolic Cock of Gallura. 83. A wonderful definition of a well-balanced moral nature. 86. Near the axle-like pole. 89. The symbols of the three spiritual Christian virtues, Faith, Hope and Love, which belong rather to the contemplative than to the active life. Later they will be rep-

resented by the handmaidens of Beatrice, Man's spiritual self, whose functions they are. It is not probable that Dante had in mind any three actual stars. 95. The Devil figures as a Serpent in Genesis, and as Man's God-permitted Adversary, or Tempter, in the Book of Job, whose author seems to have seen the truth that for spiritual victory there must needs be an enemy to overcome. 100. The beautiful grass and flowers represent the pleasures through which temptations most easily and surreptitiously make their way. *Striscia,* properly 'trail,' is a rhyme-word, and hence translatable by 'reptile.' 102. This would seem to suggest 'camouflage' on the part of the wily tempter, who, under the pretence of self-concern is watching for his opportunity. 104. Is it suggested here that the beginning of spiritual events is never seen, because by their nature eternal, and not chronological? 112. Virgil, the light of Reason. 117. This is Corrado Malaspina of a noted family whose home was the castle of Villafranca in the Lunigiana district, north-east of Spezia. He was a grandson of the Conrad I, who married Manfred's sister. In 1306, Dante, an exile from Florence, was engaged in Lunigiana in diplomatic work for the Malaspina family, who entertained him in an unforgettable way. 121. This warm tribute of praise to the Malaspina family for its exemplification of the great chivalric qualities of courage and generosity, is a model of its kind, and suggests the leaven needed by democracy, when tending to become purely quantitative. 122. In 1300, Dante had not yet been in Lunigiana; hence what he had already experienced assumes the prophetic form. 131. As Dante read contemporary history, the "guilty Head" of the world was the spiritual Church of Rome, in so far as its claims to temporal power led it to interfere with legitimate secular authority, and develop such abuses as the Simony so boldly castigated in the Inferno. Here, as elsewhere in the poem, Boniface VIII was the unforgettable incarnation for Dante of the Church's spiritual eclipse. 134. As above explained, Corrado has to speak of Dante's visit to his family in 1306 in terms of the future; by October, 1306, the sun would not yet have been seven times in the constellation of the Ram. 139. A veiled reference to Dante's predestined exile from Florence in 1302, which after four years brought him to Lunigiana, and taught him by experience what he here afterwards put into prophetic form.

CANTO IX

1. This means that it is now a little later than 9 P.M. As the texts vary here, so does the interpretation; the annotator has, therefore, chosen the most plausible, namely, that Thetis, the Ocean's wife, is the concubine of the Titan, Sun, and that the surface of the sea is now illuminated, not by the sun, but exceptionally, as it were, by the dawning Moon. If the text should read *Titone*, the decrepit husband of the sun's dawn, Aurora, then the concubine concerned is the lunar dawn. In either case, moonrise is approaching over the eastern horizon. 6. The stars of Scorpio form a crown above the brow of the ocean's eastern horizon. 7. Almost passed are three of the hours of night, which were said to 'climb' from 6 to 12. 10. It is only because still in his physical body that Dante needs sleep. 12. Dante, Virgil, Sordello, Nino and Corrado. 13. Dreams that occurred just before dawn were believed to be "true." The reference is to the metamorphosis of Progne into a nightingale. 19. The first of Dante's dreams, each of which foretells his immediate spiritual experience, which will merely be the unfolding of the spiritual state he had at the time attained. The Eagle here represents Lucìa, or the light which is about to break upon his consciousness, and enable him to take the step of entering Purgatory proper. 23. Ganymede of Troy, who when hunting on Mt. Ida in Phrygia, was seized by Jove's eagle, and carried off to be the cupbearer of the gods. 25. This passage means that light comes to those who are ready for it, or that God helps unconsciously those only who have already helped themselves consciously all they could. 30. The sphere of Fire, believed by mediaeval cosmology to lie between that of the Air and that of the Moon. 31. The fusing of the human will with the light it is ready for, and wills to receive. 34. A reference to the attempt of Achilles' mother, Thetis, to hide him from the Greeks, until, discovered by the wily Ulysses, he was carried off to fight in the Trojan war. 43. Dante finds himself alone with Virgil, between 8 and 9 on

Easter Monday, on the eastern side of the island, with nothing in sight but the allegorically significant expanses of sea and sky. 48. There are times when the human spirit must let itself go, and trust its inmost impulse. 52. Virgil's interpretation of Dante's dream: with the return of day Lucìa, God's "Kindly Light," had removed him from the stage of progress, at which for a while Sordello and the rest had to remain, and had set him down within sight of the Gate, his Reason following. 62. The entrance seemed open at a distance, but in marked contrast to the wide open entrance to Hell, the Gate of Purgatory is actually narrow, locked and guarded. 70. Again the Reader is directly addressed, this time to call his attention to the art displayed in handling the important subject to be treated, which, while obviously dealing with repentance and moral purification, is also of the profoundest educational and pedagogic import. 76. The Angel Gate-keeper may, if the reader choose, be taken to represent the official priest of the Church, but will more profitably be seen to represent the law of Penance itself, which an institution's officer may, or may not, adequately represent; the sword he holds is "the word of God," which is not a series of texts, but the blinding spiritual truth, however clothed. 87. To come to the purgatorial moral course, as to come to college, without due preparation and justification is not only unprofitable, but, in reality, impossible. 88. The mention of Lucìa, or of any Lady of Heaven representing spiritual power, is, in the world of reality, passport enough. 94. These three steps evidently represent the three parts of the act of penitence, which in theological language are: Contrition, Confession and Satisfaction. This, their usual order, has led some to assume that the marble step represents contrition, and the second confession, with little regard to the description given to each in the text, which represents the facts in the case. It would seem much more natural that the self-mirroring in the polished marble should signify *self*-confession, and that the second step, "cracked lengthwise and across" should stand for "the broken and contrite heart." However this may be, commentators agree that the third, blood-red, step represents the satisfaction of loving self-sacrifice, performed to make up for wrong done. Those who have held that "contrition, confession and satisfaction await Dante at the top of the Mountain, where they are administered by Beatrice herself" may not have realized sufficiently that Purgatory is concerned with moral, and Beatrice

in the Terrestrial Paradise with spiritual, deficiences. 103. The Angel's feet rest on the third step, because it is the final test, while the adamantine threshold he sits on, stands for the solidity of the infallible authority of the Moral law. 106. Willingness and humility are the essential factors. 111. The three *mea culpas* are in token of remorse for evil thoughts, words, and deeds. 112. The P stands for *peccatum*, sin; the seven wounds cut by the Angel's sword of truth, represent the seven deadly moral sins which Dante (Man) must heal, or " wash away," during his Purgatorial course, before he can become morally master of himself. 115. Ashes symbolize the penitence, whose law this Angel administers. 118. The keys represent: the golden, the priest's official authority, or better, the authority of the administered law; the silver, the priest's personal acumen and discretion, or better, the judgment with which the general law is applied to particular cases. 121. The demands of both keys must be satisfied, for the law of sincere and creative repentance is neither autocratically capricious, not mechanically rigid. 127. Apart from any controvertible ecclesiastical significance attached to him, Peter stands for the rock of insight into spiritual truth on which Christ founded the Church of his followers. 128. The object being to save, the sinner is given " the benefit of the doubt," on the one condition of humility. 132. Any backsliding would be proof enough that the course had not been entered upon with due sincerity and appreciation of its significance. The moral value of this great allegorical passage will only be enhanced by pointing out its wonderful applicability to educational institutions. Let one, therefore, imagine a college, whose students had come absolutely voluntarily, to take a course limited to required studies, had begun with a confession of their ignorance and lack of culture, and had given proof of their sense of what they lacked by a willingness to make sacrifices, and who, instead of being matriculated on their previous accomplishments, were handed a card containing nothing but conditions all of which had to be completely removed before graduation, each subject being really mastered, with no possibility of " getting by," and who, the moment they lost interest and dropped back, automatically went out! This, however, is only to suggest that there is more sound Pedagogy in Dante's Purgatory than anywhere else, except in the teachings in the Gospels upon which it is based. 136. The Tarpeian rock was said to have roared in protest, when the Capitol was invaded by

Caesar, who after crossing the Rubicon, proceeded to the appropriation of Rome's public treasure which the tribune Metellus in vain tried to protect. 139. The first resounding tone refers to the grateful noise made by the heavy gate opened in front of him; what Dante thereafter hears within, is the famous hymn of St. Ambrose, known as the Te Deum. Dr. Grandgent and I are probably not alone here in being reminded of the deep musical notes emitted by certain very ancient bronze doors in the old baptistery of St. John's Lateran in Rome, which Dante may himself have heard, when in Rome in the Jubilee year. 144. An organ was a relatively new musical instrument in Dante's time; in the Italian *organi,* as in the French *orgues,* the word is used in the plural.

CANTO X

2. For Dante, love is the source of all evil, as of all good, deeds. 6. He had been warned not to look back. 7. The passage upward through the rock is suggestively such as to require constant self-adaptation; its steepness and narrowness stand for effort and concentration. 14. It is now about 11 A.M.; the waning moon sets early. 24. This ledge, or cornice, is like the rest in that it encircles the whole mountain, is level, relatively narrow, and bordered on one side by a sheer precipice, and on the other by a perpendicular wall. 31. The beautiful and miraculously realistic carvings cut on the inner wall of this ledge display examples of Humility, the virtue opposed to the Pride here struggled against, which represent the positive influence to which the candidates for self-purification are subjected; the negative influence exerted by the pavement will be described later. The cultural significance of this subjection to gradual in-growing influences is fraught with immense pedagogical suggestion; environment counts more than precept. 32. Polycletus, a Greek sculptor contemporary with Phidias, famed for his colossal statue of Juno made for the Temple of Argos, and for a statue held to be a model of the perfect human body. 34. The first instance given here, as in each of the seven rings, is taken

from some episode in the life of the Virgin Mary; in this case, her humility at the moment of the Annunciation. After the first illustration in each ring, examples will be chosen alternately from Hebraic and Classical lore, one being as authoritative as the other, since valued for its contents, rather than for its provenience. 35. Heaven's closure lasted from Adam's disobedience to Christ's obedience. 40. Cf. the expression "a speaking likeness." 48. Since around Mt. Purgatory the poets always turn to the right, thus again following the sun, and as Virgil keeps on the outside of the ledge to protect Dante, the latter is now on his left. 55. The story of David's dancing before the Ark of the Covenant in its honor as it was brought up to Jerusalem, and of his being despised by his wife, Saul's daughter, Michal, for his lack of royal dignity in so doing. 57. The reference here is to an incident of the above story, telling of the driver Uzza's punishment for his presumption in daring to touch the Ark, which was forbidden, though he did it to prevent its falling. 59. Another quaint attempt to describe the speaking and even smelling qualities of the realistic pictorial carvings. 66. David's performance may have been, by its technical lack of dignity, unbecoming a king, but because of the humility of the enthusiasm it expressed, it was more than royal. The quality of an act depends upon the spirit it expresses. 69. The Old Testament story goes on to relate that Michal was punished for her attitude by sterility; all literalism and red-tape formalism in conflict with spiritual realities is always so punished. 73. The legend of Trajan, very popular in the Middle Ages, which is connected with the story so graphically told in the text, was to the effect that Pope Gregory, pained by the damnation of so just a man, was permitted by God to resurrect his body, convert him to Christianity, and so allow of his going to Heaven, where Dante will have seen him. This is an excellent illustration of a state of mind that can find no way of extricating God from a spiritually impossible act of injustice, save by attributing to him a physically impossible miracle. 94. A definition of God which, to be satisfactory, depends upon what one means by 'new,' and whether one holds creation to have been an instantaneous chronological event, or one that is eternal, ever continuous and new. 98. Humility should not be taken as meaning in any way self-belittling, but rather as a putting of one's center of interest outside of oneself, as it were; the greatest instance of Humility might for example be de-

scribed as consisting of being enthusiastically proud of God. 111. According to the letter of the text, the time limit of all Purgatorial penances would be the Final Judgment Day, popularly thought of as a future chronological event; spiritually it is the moment when the balance being at last righted, unselfishness is actually and wholly preferred to selfishness, or the reverse. 112. The weights that bow them down stand for their own pride, which, like the stones, will slide off their backs the moment they are sufficiently attracted by the pictures of Humility above them, and disgusted by those of Pride beneath, as to change their inclination. 117. Physically those who were approaching were men, but spiritually they were kinds of pride. 123. In reality, not to advance in the direction of one's spiritual nature is to go backward. 128. Dante here falls into language strangely familiar to an age trained in the vocabulary of Evolution, which, if only thought of as analysing the contents of a continuous Creation, loses most of its fatally objectionable mechanical or finalistic significance. 132. A caryatid, a term derived from the women of Caryæ conquered by the Greeks, who used statues of them in native costume as bearers of architectural burdens. 136. Both in the Purgatory and in the Inferno, punishments are exactly graded by Dante in accordance with each individual's degree of guilt; in other words punishment in its nature, degree and time of duration is self-imposed by Minos, Man's conscience, the perfect "connoisseur of sins."

CANTO XI

PURGATORY. FIRST RING. PRIDE (*continued*). THE LORD'S PRAYER. THE PROUD. OMBERTO ALDOBRANDESCHI. ODERISI D'AGOBBIO. VANITY OF EARTHLY FAME. PROVENZAN SALVANI 122–133

This canto begins with a beautiful paraphrase of the Lord's Prayer, introduced here because essentially a prayer of Humility — a brief series of requests clustering around "Thy will be done." Whatever its use as a "*pater noster*," Dante apparently felt that it was really a collection of legitimate prayers, all spiritual in their nature, selected by Jesus in answer to a request for instruction as to how and for what his disciples should pray, and not as a formula,

whose actual words were to be held sacred and inviolable, or whose efficacy could be enhanced by repetition. To each request he devotes a whole terzina. 1. God, as the Spirit of the Whole Universe, whatever that may be, is not limited, but equally present everywhere, and is only especially associated with Heaven, because that is the state in which His Will is freely and lovingly obeyed, and is allegorically represented by the several astrological heavens, and by the Angels, or Laws of Happiness, by which they are administered. We have seen that in Dante's Hell, God was its Lord, Satan being really nothing but its greatest symbolic prisoner. 4. Praise being whole-souled appreciation, it is to be given equally to the Name of God, which represents the Power of the Father; to the Worth, which describes the revealing quality of Wisdom in the Son; and to the Spirit of Love, the emanation linking Father and Son in the oneness of perfect consciousness, or multi-unity and diffused in endless continuous Creation, intellectually apprehended as Evolution. 7. The Peace "which passeth all understanding" to be given "not as the world giveth," nor attained as the world attains, is that sense of inner harmony due to conscious oneness with the Supreme Will, which is felt only as a result of Victory over evil. 10. "Thy will be done," interpreted as a freely willed and joyous self-identification with a perfect Will which one realizes, not as external, autocratic, or capricious, but as the very essence of what is really one's own. 13. A request for all that is food for the soul, based on a realization that all real life depends on it. Food for the body must be asked for by obedience to God's will as expressed in the laws of matter. *Orare est laborare.* Technically it may be urged that in Purgatory there is no need for any material "daily bread," but in this connection it is interesting to note that in his Latin version Dante read *nostrum panem supersubstantialem,* "our spiritual bread," which he has here rendered by the Old Testament word *manna.* This rendering has the advantage of making every request a spiritual one, the granting of which would depend solely upon its being really wanted, rather than upon any miraculous interference with the divine inviolability of natural law correctly understood. 16. A soul which is in a spiritual state wherein it cannot forgive, is thereby rendered incapable of being forgiven. To for-give is to give, which is a creative act. 19. A prayer expressing self-identification with the source of strength against all real evil. Whether the "ancient

Enemy" be identified or not with a personal Satan, matters little; we have seen that, for Dante, Lucifer in the Inferno represented utter Nothingness, the very antithesis of personality or conscious self-hood. 22. As Dante conceives of the state of Purgatory proper, souls who have reached it have attained such a degree of moral vision, that it is no longer possible for them to sin, as it is for those who are still "on earth," or in Antepurgatory. The will to Evil is passed, though the will to Good be as yet only imperfectly attained. 27. The burden of their yet unconquered tendency to Pride is as a nightmare to them. 31. If Dante endorses prayers by those still in the flesh for those in a higher state struggling for perfection, it is because he holds that their interest is a mutual one, or in other words, believes in a "communion of saints" as an actual fact. 37. The capital J here distinguishes between the Justice of God and the pity of men. 44. Dante's spirit is still handicapped by his material body. 48. The individual spirit is hidden by the burden of pride it is carrying. 58. The first illustration deals with pride of family. This is Omberto of the Aldobrandeschi, a powerful Ghibelline family, lords of Santafiore in the Sienese Maremma, to whose evil straits Dante had previously referred. He was killed by the Sienese forces in Campagnatico in 1259. As usual, *Latino* means Italian. 60. A modest suggestion, indicating progress in humility on his part. Dante must, of course, have known who the father was. 61. One's "forebears' ancient blood and noble deeds" was to be long after Dante's time a cause of arrogance as well as of natural pride, until it came to be replaced by "self-made men's" wealth and ignoble spending. 71. God can be "satisfied" only through the satisfaction of the sinner. 73. Dante by his bowed face testifies here to what he will later on acknowledge to have been his own besetting sin, pride. 79. Oderisi d'Agobbio (Gubbio) celebrated for his skill in the delicate mediaeval art of illuminating manuscripts, died in 1299. 83. Of this Franco of Bologna, mentioned by Oderisi by way of showing his recently acquired humility, little is known but what may be traced back to Dante's present remarks about him. 88. Oderisi's pride was due to personal gifts and accomplishments, which was, as in Dante's case, a much more venial form. 93. Only a very general lowering of culture will prevent a momentary fame from being eclipsed. 94. Cimabue, the founder of Florentine painting, died about 1300. He was the teacher of his much greater pupil,

Giotto, a personal friend of Dante, and by far the greatest artist of his age. His peerless Campanile in Florence is still an international landmark for travellers, but was never seen by Dante, since not begun until 1334, thirteen years after his death. 97. Guido Guinizelli of Bologna and Guido Cavalcanti of Florence, Dante's friend, two distinguished lyric poets, to be eclipsed by no less a poet than Dante himself, who, speaking here " as author," magnanimously dares to express his confidence that his work would be at least what Horace had said his would be, *aere perennius*, " more lasting than brass." Even as " the protagonist of the poem," Dante did not shrink from associating himself on equal terms with the greatest poets of antiquity, met in the border light of Limbo, and on several occasions allowed his fame to be directly prophesied to him in unmistakable terms. Concerning God-given talents he would hold that this was magnanimity, not pride. 105. " Pap " and " chink," childish words for ' bread ' and ' pennies.' 108. According to Dante's astronomy, the heaven of the Fixed Stars took 360 centuries for its revolution. However, real or " eternal " life is not quantitatively computable, but is appraisable only by intensity of consciousness. 109. Provenzan Salvani, a Ghibelline leader who had made himself lord of Siena, was at the height of his political power in 1260, when the Florentines were overwhelmed at the battle of Mont' Aperti; he was defeated and put to death by the Florentines in 1269. His pride showed itself in a presumptuous abuse of political power, to Dante's mind, the worst form, since based upon a control of external forces, and not upon inherited or personally acquired qualities. 133. Salvani's friend had been captured and imprisoned by Charles I of Anjou, and to raise his ransom, set at 10,000 florins, Salvani brought himself to beg for it publicly in the great square of his city, the Campo of Siena, which, being considered a great act of humility, not only attained its object, but, in Dante's words, " won grace for him in Heaven, which thus advances him." 140. Another prophecy of Dante's exile, during which, by the necessity to which he would be put of almost begging for a living, a great blow was given to his pride, though it contributed greatly toward tempering him to that big-souled humility, whose child was his glorious poem.

CANTO XII

1. A glimpse of patient humility drawn from Italian agricultural life. 2. Oderisi d'Agobbio, in conversation with whom Dante had been studying Pride and Humility. 3. 'Pedagogue,' the teaching master, or one who takes a child to school, as Virgil was taking Dante. 6. That is, with all the power of his soul and body. 9. Dante is making great progress in conquering his pride. 15. Dante, as well as the others there, must learn from the ugliness of Pride, the full significance and beauty of Humility. 18. Graves with flat tombstones set in the floor of churches or cemeteries. 25. The reader will notice that Dante has given a special formal unity, to the following twelve terzinas, which deal with instances of punished Pride, by beginning the first four with *Vedea*, 'I saw'; the next four with the exclamation *O*; and the last four with *Mostrava*, 'It showed'; and that he then repeats these first words in the three lines of the following reference to Troy, which thereby sums up all of them. The first instance describes the fall of Lucifer, whose pride caused him to rebel against God. This was for Dante the supreme instance afforded by Biblical mythology, as that of Troy was the greatest furnished by classical semi-historical tradition. Satan's fall being an eternal, and not a chronological, event, may be witnessed in any age. Jesus is reported as saying that he had seen it in his day, and surely those with spiritual eyes to see must have done the same in ours. 28. Briareus was the hundred-handed Giant who shared in the Titans' conflict with the Gods; having been killed by a thunderbolt hurled by Jove, he was fabled to have been buried under Mt. Ætna. 31. The next case is the victory of Jove assisted by his progeny, the Gods of Light, Wisdom and War, over the rebellious Sons of Earth in the mythical battle of Phlegra, one of the oldest legends portraying the eternal fight between Spirit and Matter. Thymbraeus, rendered by the more familiar Apollo, was a name given the god because he had a temple in Thymbra in the Troad. 34. Returning to the Biblical field which will now alternate with the classical, the arrogance of

Nimrod in building the Tower of Babel is seen punished by the confusion of tongues. If Dante could have drawn an illustration from our times, the confusion of tongues or human interests, to be seen in the conflict between capital and labor, and in all forms of class antagonism, in their undoubted relation to the reckless piling up of inordinate wealth, might easily have occurred to him. Skyscrapers and Bolshevism have their symbolic significance as well as their economic explanation. 37. Niobe, wife of Amphion, king of Thebes, rendered arrogant by her fourteen children, claimed the right to be worshipped by the Thebans instead of Latona, the mother of only two, who, however, being Apollo and Diana, the sun and the moon, avenged their insulted mother by killing with their shafts of light all Niobe's sons and daughters, whereupon Niobe was turned to stone. Roman copies of the group of statues portraying them (the original being probably the work of the Greek sculptor, Scopas), are to be seen in the Uffizi Gallery, Florence. 40. When David found Saul dead by his own hand after his defeat by the Philistines on Mt. Gilboa, he prayed that neither dew nor rain might ever fall there again. 43. Arachne, a famous Lydian weaver, having arrogantly challenged Minerva to a test of skill, was turned into a spider, when about to hang herself because of her defeat. 46. Rehoboam, Solomon's son, on succeeding to the throne of all Israel, having arrogantly threatened to add to the burdens of his people, fled to Jersusalem on the resulting rebellion of the ten northern tribes. 49. Eriphyle, bribed by a golden necklace to betray her husband Amphiaraus, the soothsayer, who was seeking to avoid going to the Theban war, was killed by her son Alcmaeon to avenge his father's death. 52. Sennacherib, king of the Assyrians, having haughtily despised the God of Israel, had his army exterminated by an Angel, and on his return to Nineveh, was killed in a temple by his sons, who thereupon fled to Armenia. 55. Tomyris, Queen of the Scythians, to avenge the death of her son, was said, on having defeated Cyrus of Persia, to have filled his decapitated head with blood, and to have uttered the words of the text. 58. A reference to the flight and rout of the Assyrians after their general, Holophernes, had been decapitated by Judith, the beautiful widow of Bethulia. The last line may refer to the bodies of the slaughtered Assyrians, or to the head of Holophernes. 61. Coming now to what he thought his supreme historical illustration of arrogant pride, the fate of Troy and its fortress Ilion, Dante begins each of

the three lines of the terzina with the 'I saw,' the 'O,' and the 'It showed,' with which in turn the three sets of previous illustrations had begun. The whole recalls Virgil's "*Ceciditque superbum Ilium.*" 69. As a result of what he has been seeing on the marble pavement of the first ring, Dante is now as heartily disgusted with Pride as he had already been charmed by Humility, and is consequently ready to graduate from this his fundamental ethical course, and pass on and up. 75. Absorbed by the real educational experience he has been undergoing, Dante has not been aware of the time it took. In such things, as Molière's Alceste said: "Le temps ne fait rien à l'affaire." 79. Recognizing that Dante has mastered Humility, the Angel who symbolizes the fact, comes forward. 80. The sixth hour or "handmaid of the day," having accomplished her work, the time is just after noon; the poets have therefore spent about three hours on this ring. 84. The commentators may be right in holding that this line refers to the Virgil's warning not to lose time; and yet it would seem susceptible of meaning that Dante having really overcome his former pride, will never return to it again. Real spiritual experiences do not have to be repeated; but, alas, though men have eyes, when do they really and thoroughly see, etc., etc.? 88. Here surely, if not many times again, the reader will recall Browning's lines about an angel Dante is said to have painted: "You and I would rather see that angel, painted by the tenderness of Dante, would we not? — than read a fresh Inferno." (One Word More, VI). 93. When the soul is once freed from Pride, victory over all other sins becomes relatively easy. Hence sins are taken up in the Purgatorio in reverse order to that found in the Inferno. Pride must go first, for it is possible to be arrogantly moral, with unspiritual, and therefore useless, results. 94. Some commentators find it hard to decide whether the words of this terzina were uttered by the Angel, or by the commenting poet. In view of the similarity of the criticism of human nature with which it ends, to other comments of the poet, they have in the printing been assigned to Dante. 98. The Angel hereby removes the first and most serious of the P's, though Dante is not at once aware of the fact. 100. The Italian text of the following description of the steep flight of stone steps which leads up to San Miniato, the oldest church in Florence (1013), and which now ends near the modern Piazzale Michelangiolo, is, as are many others elsewhere, inscribed on a large marble slab at the foot of the

hill. For the sake of sentiment the translation was made on the spot. 102. "The well ruled town" is ironical. "Rubaconte's bridge," now called Ponte alle Grazie, was named after the podestà of Florence who laid its first stone in 1237, in an age whose public morals were better than in Dante's time when it was possible for a leaf to be torn from the municipal record ('quire'), in order to conceal a false entry, and for the size of the public measure of salt to be fraudulently diminished by the removal of a 'stave.' 110. The first of the Beatitudes of Jesus, appropriate to those who have freed themselves from Pride, "poor in spirit" being interpreted as meaning 'humble.' 116. The subsequent steps, leading from ring to ring, though steep, will all seem far less arduous to Dante because of his having rid himself of the burden of Pride. Similar to this might be the experience of a college student, if, for example, he had first been made to take a course in thinking, as a preliminary to all others. 126. The ultimate criterion of real progress is the related pleasure it gives. 127. Dante seems to have had April Fool's day experiences in his childhood similar to those of Florentine boys nowadays. 136. Virgil's smile was not due to amusement, but to the pleasure given him by his pupil's great initial victory over himself.

CANTO XIII

7. Unlike that of Pride, this ring of Envy, is in both its wall and floor, bare and presenting nothing to attract the sight, since it is largely through this sense that man becomes envious. 12. Some think this means that Virgil anticipates the fact that those engaged in struggling against Envy will not be met moving around, but sitting still. 13. Cato had told Virgil to follow the sun; to do so here will lead them around the Mountain to the right. 23. Dante's frequent specification of definite distances and times serves to make his story more realistic to the reader. 25. Here, instead of carvings making their appeal to the eye, voices are heard by the ears of those whom envy has temporarily blinded; these voices utter appeals to the generous love which rejoices in the advantage of others. *Invidia* meant 'seeing evil in.' 28. The first voice

recalls Mary's generous interest in the gladness of her fellow guests at the marriage-feast at Cana of Galilee, when Jesus, at her instance, miraculously supplied the wine the occasion called for. 32. The second illustration recalls the celebrated friendship of Agamemnon's son, Orestes, for Pylades. Orestes having been condemned to death by the tyrant Aegisthus, both friends are said to have claimed the name of the condemned man, each trying to save the other. 36. This is a free rendering of Jesus' words recorded in Matthew's Gospel (V, 44); an example, like his rendering of the Lord's Prayer (Canto XI), of Dante's independence of the mere letter of Scripture. 37. In all the rings the method of purification is the same: subjection to the charm of the virtue opposed to the sin dealt with, and enforced experience with the latter in all its glaring repulsiveness. 42. At the foot of the steps leading to the next ring. 47. The plain uniformity of their cloaks and the similarity of the latter's color with that of the livid rock they are leaning against in common, is the discipline to which these spirits voluntarily subject themselves, and stands in sharp contrast with the variety and individuality presented by the material advantages of those whom they have ungenerously envied. 50. To encourage themselves they call on the Saints, who had set their hearts on those higher spiritual advantages which all can possess in common, to the detriment of none. 58. The hair-cloth they here wear contrasts with the fine clothes they were wont to envy others for having; what follows perfectly describes the community of interest they are trying to attain. 62. On days when special ecclesiatical pardons or indulgences were granted, the blind and other beggars were wont to gather at the doors of churches where they hoped to make a peculiar appeal. 70. This enforced blindness calls attention to the fact that it is mainly through the eyes that the envious sin. 73. To quote Professor Grandgent's appreciative note: "This delicate scruple reveals a fineness of feeling, an instinctive gentleness, that contrasts strangely with Dante's sterner moods." 78. This injunction reminds one of that given to Dante when about to address Farinata: "Let thy words be frank and clear." (Inf. X, 39). 80. Reason is ever on guard through the experiences of Purgatory, as before through those of Hell. 89. A reference probably to Dante's future bathing in Lethe and Eunoë in the Terrestrial Paradise, which, while releasing his consciousness from the necessary inhibition of his memory, will oblite-

rate what was evil in it, and intensify what was good. 92. As usual, Dante the great Italian patriot is specially interested in spirits of his own race. 94. In this kindly rebuke of what seemed like a narrow nationalism on Dante's part, his attention and the reader's is called to the only real inter-nationalism, that which is spiritual, not geographical, political or ecclesiastical — citizenship in the Republic of God. 99. He spoke louder. 104. The masculine *quegli* of the Italian has for obvious grammatical reasons been rendered by ' she ' in English. 106. Of this Sapìa, a gentlewoman of Siena, little is known but a few dates collected around the present story of how her envy led her to sin against due civic patriotism. 109. The play upon her name in Italian is rendered in the English. 116. Colle, a Tuscan town in the Val d'Elsa, where in 1269 the Florentines defeated the Ghibelline forces of Siena under Provenzan Salvani, with greater loss to Siena than that suffered by Florence in the battle of Montaperti in 1260. 123. It seems to have been fabled of the blackbird that, quite humble in winter, he became defiant with the advent of spring — a fable with obvious applicability to human blackbirds. 126. Sapìa would otherwise have been kept for some time among the Negligent outside of Purgatory proper. 127. Pier Pettinagno, a poor seller of combs (*pettini*), who, for his scrupulous and exaggerated honesty, came to be thought of, and after his death in 1289, prayed to, as a saint. To his interest in Sapìa the latter seems to have attributed her progress in repentance. 131. Sapìa, though unable to see, is aware that Dante can; and that, since he breathes, he must be physically alive. 133. A confession on Dante's part that Pride, dealt with in the ring below, was his own predominant sin, and a far greater temptation to him than Envy, which springs from a dislike to accept sympathetically excellence in others or their possession of advantages. 146. God's love for Dante! Dante was calmly (he would have said, magnanimously) aware of the eternal significance of his own God-given insight, and of his responsibility for the use he made of so great a talent. 149. Dante's describing Sapìa as ignorant of who he was, may be a touch significant of the humility he had now acquired. 151. True in part to her past contempt for her fellow Sienese, Sapìa here indulges in a couple of Florentine jibes at the characteristic vanity of the Sienese, to which Dante will again refer. Talamone, a port on the Mediterranean, had been bought in 1303 by Siena in the foolish hope, as

Florentines claimed, of thereby becoming a naval power rivalling with Genoa and Venice. Diana was a mythical stream flowing under Siena, which the Sienese were jocosely supposed to be looking for, because of the money they spent in searching for springs. The ' admirals ' are the hoped for commanders of Siena's still non-existent and impossible navy.

CANTO XIV

4. The poet's conversation with Sapìa had revealed to its hearers that Dante was physically alive, had the use of his eyes, and was not alone. 14. Another reminder that Dante was fully aware of the exceptional character of his insight and inspiration. 16. The river Arno, very small at first, rises on the slopes of the Falterona, one of the highest mountains of the Tuscan Apennines, on the southern side of which rises the Tiber, and after wandering through Tuscany, flows through Florence and Pisa into the sea, attaining a length of some 120 miles. 21. Dante here mentions neither his native city, nor his own name, since in 1300 he was only known as a lyric poet. He, however, suggests, truth blending with humility, that his name would be well known later. 31. The range of the Apennines, which are geologically continuous with Pelorus and the mountains of the island of Sicily, traditionally believed to have once formed a part of the Italian peninsula. 42. Circe, the famous classical magician who turned men into animals, and who was said to have detained Ulysses on his return to Ithaca. 43. The Arno is little more than a mountain brook as it flows first through the Casentino, whose rough, mountaineer inhabitants largely supported themselves by raising pigs. 46. This terzina is devoted to Arezzo, within three miles of which, as if " in scorn," the Arno passes as it turns westward to flow north toward Florence. Arezzo was never as strong as the courage of her convictions and her ambitions warranted. 49. The wolves are, of course, the greedy Florentines, whom Dante frequently taunts for their covetousness, as

well as for their envy and overweening pride. 52. The characteristic quality of the Pisans, whose turn comes last, seems to have been their shrewd astuteness and fox-like nature. 56. Dante, largely for whose benefit the pig, dog, wolf and fox-like vices of his fellow Tuscans have been vicariously portrayed by the still somewhat envious Romagnole. 58. This was Pulcieri da Calvoli, a grandson, or nephew (*nipote*) of one of the two speakers, Rinieri da Calvoli. In 1303, when podestà of Florence, he had had many of the leading Whites and Ghibellines tortured and killed on a trumped up charge of treason. 64. Florence, which suggests that Dante may have had his native city in the back of his mind, when describing the *selva oscura*, 'the gloomy wood,' at the beginning of the Inferno. 78. Dante had not deigned to tell his name. 81. Guido del Duca of Brettinoro and Ravenna, of whom hardly any significant facts are known. 86. This exclamation, isolated in the paragraphing so as to emphasize it, will furnish Dante later on with comments on the cause of the prevailing envy and cupidity. 88. Rinieri da Calvoli, a worthy Guelf who was called to be podestà of Parma and many other towns, and who died in 1296. 92. Romagna was of old bound by the Apennines and the Adriatic, and by the rivers Po and Reno, and hence at that time included Bologna. 97. By way of describing the degeneracy of the old families of Romagna in his day, Dante, in the spirit of Horace's *laus temporis acti*, gives herewith a list of old-time worthies, and of families of the 12th and 13th centuries, which had either run out or were represented only by unworthy heirs. 102. Bernardin, unlike the others, was of humble origin. 109. Of these two lines Torraca says: that they are "a felicitous synthesis of the happy aristocratic life of old"; they certainly express a human regret which has been more than once felt in the course of history's vicissitudes, when righting the wrongs of quantity results in wronging the rights of quality. 112. The Ghibellines of Brettinoro were banished in 1295; in this passage Dante seems almost to suggest that the old families had let themselves die out so as to avoid the vulgarities of what were to them 'modern times.' 117. When "the old order changes" it is bound to seem as if "the good passed away, and the wicked multiplied." 118. The 'demon' of the Pagani family of Faenza, Maghinardo, already mentioned in the Inferno (XXVII), was to die in 1302. 122. His surviving sons soon died. 127. As a final description of the partly regained 'good nature' of those with whom he had been

talking, we are charmingly told that the two poets knew that they were starting in the right direction, since otherwise they would have been warned. 133. The first deterring voice utters the words of Cain to God, when banished from the Garden of Eden, after murdering his brother Abel through envy of the results of the latter's superior spiritual insight. 139. The classical illustration following as usual one from the Bible, refers to Aglauros of Athens, who, envying her sister Herse, for having won the love of Mercury, tried to interfere, and was turned to stone by the god. 143. These two examples are the bit or 'curb' which contrasts with the lure represented by the instances of praised generosity presented in the voices previously heard. 148. A wonderfully simple and beautiful statement of the endless conflict between the material and spiritual attractions which life offers. Heaven's 'eternal beauties' are the stellar spheres, which allegorically represent, as the Paradiso was written to show, every kind of real and lasting happiness open to the infinitely creative, and, hence, increasingly joyous consciousness of man.

CANTO XV

PURGATORY. THE SECOND RING. ENVY (*continued*). THE ANGEL OF GENEROSITY. SPIRITUAL WEALTH. THE THIRD RING. ANGER. INSTANCES OF GENTLENESS. MARY. PISISTRATUS. ST. STEPHEN. THE SMOKE OF ANGER 170–181

1. This means that there was as much time left before sunset, as between 6 and 9 o'clock in the morning. 2. The playful sphere is that which contains the ecliptic, or the sun's apparently planless course through the sky north and south of the equator. 5. It was vespers, or from 3 to 6 P.M. in Purgatory, and midnight, "here" in Italy, where Dante is supposed to be writing the record of his Vision. 8. The poets have now reached the northern side of the Mountain, and are directly facing the setting sun. 14. The Italian *solecchio*, meaning a 'little sun,' describes a screen against the sun's light intended to temper it, as a *lima*, or file, thins down excessive thickness in metal. 16. Dante is fond of using as illustrations any bits of physical science with which his relatively non-scientific age was acquainted, and the simpler the bit, the better for his pur-

pose. 19. The perpendicular, the angle of reflection being equal to that of incidence. 21. Practical experience and scientific theory; the whole illustration symbolically expresses Dante's belief that on his soul a light was reflected from the Angel, which the latter had received from God. 29. The Angels in charge of the several rings of Purgatory symbolize the laws of the spiritual moral world, whose truths are blinding to the materially-minded, until they have grown accustomed to them. This Angel approaches to announce that Dante having overcome all tendency to Envy, is entering upon the joy of conscious Generosity. It is interesting to note that of Joy, Bergson, distinguishing it from mere pleasure, has said that it " always announces that life has succeeded, that it has gained ground, and that it has won a victory." 36. To have left Pride and Envy behind renders victory over all lesser sinful tendencies far easier. 38. The fifth Beatitude of Jesus; Mercy, implying a generous sympathy with others in weal or woe, is thus opposed to Envy. 39. A free blending of New Testament texts to be found in Matthew (V, 12), and in Revelation (II, 7). 44. Guido del Duca had, in the last canto, blamed men for setting their hearts on things wherein all free " companionship " in sharing must be " forbidden." Guido had also confessed that Envy was his worst temptation, as Dante had that Pride was his. 50. In the case of material things, the more persons there are to share them, the less each can get. 52. Literally: the Empyrean, the heavenly seat of all spiritual values; interpreted: the enjoyments of man's higher, spiritual nature, sharing in which, instead of diminishing, increases the amount and enhances the value of each soul's share. 55. The fundamental mistake of the advocates of " communism " consists in not seeing that it is practically possible, if levelling down is to be avoided, only in the spiritual world, whose wealth is inexhaustible, and where it is merely a question of receptivity. 61. As usual, in discussing such questions Dante describes himself as slow in apprehension, or as in doubt, merely as a means of drawing from his teacher a clear exposition of the subject. 64. What is vitally needed now, as it was in Dante's age, is a positive and aggressive preaching from childhood up of the spiritual world as actually the real one, and of the material world as subordinate to, and as really explicable only in terms of the former. 68. This might be called the Law of Love, sharing in which is limited solely by free, conscious receptivity. In other words, the spiritual world in contrast

to the material one, to which Science applies, is a continuously creative one, in which such laws as that of the conservation of energy have no significance. Physical mirrors do not increase the total amount of light. 77. Feeling again somewhat out of his sphere, Virgil refers Dante to Beatrice, who stands for his own inexhaustibly rich intuitive consciousness. 81. A reference to the discipline that has to be undergone in the removal of all deficiences, whether intellectual, moral, aesthetic, or even spiritual. 85. Here, in the new ring of Anger, instead of voices being heard, ecstatic visions are seen by the "mind's eye," and, as ever, the first instance is taken from the life of the Virgin Mary, in this case, her self-control and gentleness in reproaching the child Jesus, when found in the Temple. 94. The next instance of gentleness is the story of the forbearance of Pisìstratus tyrant of Athens, over whose naming there was believed to have been rivalry between Neptune and Pallas, the latter winning with the result that Athens became famed for wisdom rather than as a naval power. The original story goes on to say that the young people were married to each other. 106. The third vision brings before Dante's inner eyes the martyrdom of St. Stephen, as told in the Book of Acts. Dante's addition of the "Kill him!" uttered by the mob is an instance of the innocent growth of stories. 115. A nice distinction is here made between objective and subjective truth, between things really seen by the outer, physical eye, and those that may be just as really seen by the mind's eye. What the French now call "hallucinations véridiques" is here well defined as "not untruthful errors." 119. Virgil, or Dante's Reason, knows, as usual, what has been going on in his consciousness. 131. Gentleness is here called "waters of peace" because one of its functions is to extinguish the fires of uncontrolled indignation. 135. The death of the body terminates physical vision, but not spiritual sight, which may by the former's death be rendered all the keener. 139. The vesper hours cover the late afternoon, between 3 and 6. Judging from this passage, this ring's curve is conceived as being a wide one, and the distance around it quite long. 142. The dense and pungent smoke symbolizing the blinding caused by uncontrolled anger, is the punishment significantly assigned to those undergoing the purifying discipline of this ring.

CANTO XVI

1. Hell's darkness, and the blackest night on earth are drawn upon as terms of comparison. The moon was one of the planets for Dante. 8. Reason the only protection against the blinding effect of Anger. 17. The Lamb of God is the symbol of the Gentleness of perfect Love. The words *Agnus Dei* are repeated three times in the service of the Mass. 27. That is, as if thou wert still alive, since in the eternal, real world there is no division of time. The Roman calends, the first day of the month, was a term still in use in Dante's Florence. 32. Again, the attainment of beauty as the perfect expression of personality in harmony with God's will, is described as the goal of purification. 40. Dante herewith asserts again his consciousness of the fact that his spiritual insight was exceptionally inspired, and that it was due not to his acquired learning and artistic ability, though they helped him express and clothe it, but to an inner vision of his receptive soul, for which he was responsible. 45. Of this Marco, of Lombardy — the name which in Dante's time designated nearly all northern Italy — practically nothing is known but endorsing amplifications of the character here given him by Dante. 51. "Above" here evidently refers to God's "court," which Dante had just said he was going to see. 56. What Dante himself thought of the general corruption in his age had been confirmed by Marco's last words. 63. In the middle-age there was the same division between those who believed, though more fatalistically than scientifically in universal determinism, and those who held to the essential freedom of the individual will in the conscious life of man. Astrology being still adhered to, and anything like modern science still unborn, the place of what are now called the deterministic forces of heredity and environment, was then filled by the occult influences of the heavenly spheres, to which ultimate control was attributed over individual character and human events in general. The more remarkable, therefore, is Dante's discriminating limitation of the current belief. 69. The

extreme determinist doctrine that not only everything done and said, but even all human thoughts and feelings, are so exclusively linked to what has occurred before, that neither free choice, or creation, are really possible. 70. If everything were absolutely determined, man's moral nature, which is as deeply rooted in consciousness as is his logical nature, would prove to be the merest illusion. 73. In modern terms this means that individual human choices are indeed largely limited by heredity and the past, as well as by environment and present circumstances, as also by the force of ingrained habits formed by an apparent original choice. 75. Man *has* a moral sense; hence, by dint of persistent fighting with inherited or environing forces (" heaven ") the freedom of his will, latent from the first, is gradually strengthened into self-initiating and creative personality, or selfhood. 79. God and the ultimately spiritual forces of life, which, though man cannot make them other than what they are, he is potentially free to obey or disobey. 82. Marco's conclusion is that if men are evil it is primarily because they positively or negatively choose to be. His being a true "spy" to Dante reminds one of Lear's last words to Cordelia, when he says to her: "We'll . . . take upon 's the mysteries of things, as if we were God's spies." 85. A beautiful description of the newly incarnate soul, as a gradually individualized emanation from the universal, and joyously creative Spirit of all life, and of its natural tendency to reach out physically and otherwise to anything that gives pleasure, until the laws of Nature or of man's Reason interfere to guide this undiscriminating tendency into safe and profitable paths. 97. There seem always to have been laws enough! From Dante's point of view the Empire was then vacant, and the Pope could not distinguish between spiritual things which were in his domain, and temporal things, which were not. The same trouble obtains in our day, when those in charge respectively of the spiritual, and of the scientific worlds, the patriotic and political, the financial and academic, fail to keep themselves from intruding upon each other's fields, with results similar to those which Dante bewailed. 98. By referring to the Mosaic law which forbade the Israelites eating the flesh of animals that did not ruminate, or chew the cud, and did not part the hoof, or were not cloven footed, Dante is asserting that though the Pope and Church may, indeed, properly meditate on spiritual concerns, it was not their function to distinguish between right and wrong in

the temporal field of Justice, which belonged to the secular authority, Cæsar and God still having their separate rights. As a result of misguidance or lack of guidance, men, finding their natural spiritual guides materialized in thought and deed, naturally followed their example. 103. The final result of a deterministic philosophy of life is necessarily a gradual break up of all sense of moral law and personal responsibility — a sort of spiritual *reductio ad absurdum.* 106. The old mediaeval theory of civilization was that Emperor and Pope were intended to be co-equal rulers, one over material, the other over spiritual affairs, supporting, but not interfering with, each other. 109. In Rome, as the center of this world, Dante traces the trouble to the usurpation of temporal power by the organization to which spiritual power was alone entrusted. The application of all this to the supreme wisdom of keeping the balance of functions set up by the American Constitution is almost startlingly evident. 115. Lombardy, before the strife of the Papacy with Frederick II in the early part of the 13th century. 118. Evil men will face little danger of meeting men before whom they will need to blush for their degeneracy. 121. Of the three exceptional Lombards here mentioned, Corrado was a member of the ancient Brescian family of Palazzo; Gherardo of the Trevisan family of Camino; while Guido da Castello, of Reggio, seems to have made as great a reputation for his character among the many French noblemen in Italy in those days, as among his own fellow nationals. 127. This is Dante's famous definition of the fatally mistaken, though century-old policy of the Church of Rome, which down to our own times has caused her to antagonize not only her own highest spiritual and international interests, but the secular and national ones of Italy. This state of things, which Dante retrospectively as well as prophetically deplored, was finally ended, at least outwardly, if not inwardly, on September 20, 1870, when the temporal power of the Popes came to an end, and Rome became the capital of an Italian nation, which would have been headless and heartless without her. 131. Dante here refers to the setting apart of the tribe of Levi, to be religious guides and teachers, and to be ministered to by the other eleven tribes who divided between them the land of Canaan, as teaching that those in charge of the higher interests of man should be supported by the rest, and in such a way that they would not have to join in the scramble for material wealth — a line of thought in which political, academic

and ecclesiastical leaders might even now indulge with profit to all; for though those in the service of the State, the Church and the University are in a way set apart from making money, they have an absolute right to be supported in such a way that they will be able to give their best to their work. A good machine has a right to all the oil it needs. 133. Dante's question about Gherardo is a device for emphasizing his noble character, which was such as to have made him well known to any Tuscan. As to his daughter, Gaia, it is hard to tell whether this is also a reference to one also commendably known, or, as some have thought, the reverse, or whether it is merely a play upon a word which had come to mean 'well-bred' as well as 'gay.' 142. Marco, not being yet through with his purification, as to which he was the natural judge, must not issue from the smoke and come into the presence of the awaiting Angel of Gentleness.

CANTO XVII

PURGATORY. THE THIRD RING. ANGER (*continued*). INSTANCES OF PUNISHED ANGER: PROGNE, HAMAN, AMATA. THE ANGEL OF GENTLENESS. LOVE AND THE CLASSIFICATION OF SINS IN THE PURGATORY 194–205

1. Another sketch drawn from Dante's mountain-climbing experience. In his age moles, which have only rudimentary eyes, were thought to be totally blind. 12. From half-way up the Mountain the setting sun could still be seen, though invisible from the shore. 13. Dante's answer to this question is to the effect that Imagination, whether working on past memories or on hints from the present, springs from 'regions' out of the spatial, and in the spiritual world. He also suggests that one's imaginations may at times be messages legitimately coming from God, or from other spirits. 19. The deterrent pictures now presenting themselves to, or formed by, Dante's imagination are instances of uncontrolled suicidal wrath, strongly contrasting with those of creative gentleness previously seen. The first is that of the unnatural cruelty of Progne, who was turned into a nightingale for having caused her husband Tereus, king of Thrace, to eat the flesh of their son, to avenge his outraging her sister Philomela. 25. The second vision enacts the Biblical story of the hanging of Haman — on the very

gallows he had prepared for the Jew, Mordecai — at the instance of Esther, the Jewess queen of Ahasuerus, king of Persia. The great height of the gallows, as described in the Book of Esther, gave rise to the expression "hanged as high as Haman," still in use in angry moments. 31. Dante here seems to have anticipated in spirit Shakespeare's picture of those creatures of Prospero's imagination, which "melted into air, into thin air," and which, being "the baseless fabric of a vision," were largely "such stuff as dreams are made on." 33. This is Lavinia's mother, Amata, who in a fit of enraged despair, hanged herself on hearing that Turnus had been killed by Aeneas, and that her daughter was doomed to marry the hated Trojan conqueror of Italy. 36. The Italian *esser nulla* means 'to be nothing,' the suicide acting as if death meant the annihilation of consciousness, instead of its liberation. 51. A general characteristic of Dante's mind; as an artist and as a thinker, he always looked at his object directly. Hence the vivid quality of his descriptions, and the lasting quality of his insight. 55. *Ne la* of the Italian, is one of the weakest of Dante's line endings, and compels an unnatural pronunciation of what is correctly expressed by *nella*. *Senza prego* suggests the French expression 'sans se faire prier.' 57. Until the mind's, or the soul's, eye becomes fully accustomed to it, spiritual truth is too dazzlingly bright for direct vision. Hence man's instinctive tendency to dim the spiritual truth he apprehends, by stating it in intellectual or sensual terms, with the danger of these terms being taken literally. 60. The soul cannot long remain neutral with impunity. 63. Another reminder that moments of light must be seized, or waited for. 66. The fanning of the *too* visible Angel's wing, and the words of the Beatitude (the seventh), are now enough to apprize Dante that he had 'passed another course,' and that another 'condition' had been removed. The "Peaceful" of the Beatitude, sometimes rendered 'Peace-makers,' might well have been rendered 'the Gentle,' who, being "free from evil wrath," are, however, capable of an indignation none the less intense because under control. 70. The orb of the sun was now invisible from half-way up the mountain. 74. *Triegue*, 'truce,' a quaint rhyme-word, conveys the idea that Dante's immobility, not due to weariness, is only temporary. 84. This recalls a similar situation in the sixth circle of the Inferno, when, delayed by the stench from below, Virgil gave Dante a prospective summary or classification of the sins punished in Hell. Here follows a brilliant and pro-

found analysis of all sinful tendencies, founded upon a discussion of the nature of ethical consciousness, and of the soul's fundamental and innate tendency to love. 85. The present ring is that of Sloth, or the lack of due enthusiasm, for good things, which is the last of the distinctly spiritually sinful tendencies, and which has to be overcome by the persistent practice of enthusiastic interest. 91. The basal assumptions of the following analysis are that spirit is essentially loving, and that love is creative, and furthermore that all individual conscious beings share in the Universal Spirit's characteristics. Consciousness, however dim or asleep, being basal to all life, its manifestations vary only in degree. In material bodies it may be only a natural tendency; in higher forms of life, it is what is called instinct; in man, when he is conscious of freedom, it is love. 94. In inanimate things, in plants and brutes, whose grade of life and sphere of choice have not developed a moral sense, love always follows automatically the dictates of nature and is hence incapable of either obedience or disobedience. In man, because of his conscious freedom to disobey his reason and the deeper voice of conscience, love can err in three distinct ways: (1) by choosing what it knows to be an evil object; (2) by indifference to or lack of enthusiasm for good objects; and (3) by excessive interest in an object which, in itself good, should be subordinated to interests that are higher. "Primal goods" are the natural objects of man's higher spiritual nature, as, for example, truth, beauty and goodness, which cannot be loved too much, and the love of which can harm none. "Primal" is to be taken qualitatively and not chronologically, for to ask whether goodness or a good soul came first, were almost like asking which came first, a hen or an egg. "Secondary" goods are all that properly serve the needs or gratify the appetites of the body. 102. The reality of a moral world depends upon the freedom of the individual consciousness, or "creature," to choose between obedience or disobedience to the voice of the Universal Spirit, whose freedom it shares. Man is essentially a chooser. 103. Love, therefore, is primal, and God, as Love, is really "all in all." As with reward, so with punishment, neither should be taken as something applied from without by a capricious or despotic power, or as in human criminal practice. In Milton's glorious words, though in a different spirit from that in which they were uttered by Satan, "the mind is its own place, and in itself can make a Heaven of Hell, a Hell of Heaven." 106. It would seem to

be self-evident that one cannot hate oneself, though, and perhaps for the very reason that, one hates things in one's self that fail to express one; and if God be conceived as being the very Self of all selves, in whom all conscious individuals "live, and move, and have their being," it follows that no man can really hate God, however unconscious of Him, or indifferent he may be. This, since hate there is, leaves one's fellow man as its only possible object. 110. Only God or Spirit is completely self-existent and self-caused, since what is not matter is not subject to the logical demands of mechanical, chronological causation. 114. To explain *limo*, 'clay,' as a reference to the Genesis account of man's physical origin, hardly conceals the fact that it is a rhyme-word, the special weak point in the armor of terza rima. 115. This terzina defines Pride, which demands the subordination to oneself of others, and seeks to accomplish it by claiming superiority in one way or another. 118. Envy is negative, in that it results from a petty sense of injury from the acknowledged superiority of others. 121. Anger springs from a sense of actual injury, and leads to an attempt to right matters by revenge. All three, therefore, aim ultimately at another's spiritual or material harm, as the result of the assumption of a false spiritual position. 124. The preceding analysis has covered the rings through which Dante has already passed, and are viewed in terms of a negative love. 127. Since even the highest form of what is called unselfishness can be conceived of as a satisfaction of one's highest, universal self, "the mind's rest" will depend entirely upon the extent to which that self-satisfaction is carried. 130. To hold that it is a positive sin, is probably a rare view to take of Sloth, or of lack of enthusiasm for the highest forms of love of which one is capable, and yet it probably results in as much harm as any other. One form of it, contemptuously stigmatized by Dante at the beginning of the Inferno, is neutrality in any cause that calls for human loyalty to what is right. 133. Not wishing to anticipate inartistically what will follow in the next nine cantos, Dante passes briefly over the field of excessive love of wealth, food, and sexual gratification, which being merely appetites of the bodily life are predominantly moral, rather than spiritual in their nature, and are, therefore, since less deeply rooted, relatively more venial. Just as he refused to say any thing about Cocytus till he came to it, Virgil here refers Dante, and the reader, to his future experience or reading.

CANTO XVIII

2. "Doctor," the title of the specially learned teacher, probably given to Virgil here because of the profound philosophical discussions in which he was now engaged. 12. Teaching both by suggestion and by analysis. 16. The "mind's eye." 18. The Epicureans, or those who ignorantly teach that every love is unqualifiedly deserving of praise, and therefore right. 19. Each individual mind, soul or spirit, being an emanation or 'child' of the universal Spirit, is innately loving and creative. Pleasure's function is to draw it joy-ward into creative activity. 26. Love is here thought of in all of its out-going and appropriating grades of interest, from the tendency to gratify purely physical instincts up to the highest yearnings of consciousness for the joy of free creation. When pleasure has changed a general instinctive love into a definite habit, it becomes a second nature and so is 'bound' again. The soul binds or determines itself by every love to which it yields. 28. "Form" is the scholastic term for a thing's essential nature, or that by which it is what it is. Believing that above the air there was a sphere of fire, the upward tendency of flames was naively explained as fire's attempt to regain the home of its element. Like many an illustration of his moral or spiritual teaching, which Dante drew from the mistaken or imperfect science of his day, this one loses, because of its incorrectness, none of its value as an illustration. 33. The joy experienced in the achievement of union with the loved object springs consciously or unconsciously from the soul's innate impulse to create. 36. The intrinsic goodness of a loved object is not enough in itself to make the love of it good. In Dante's illustration the seal stands for the love, and the wax for its objective material. 43. This is the deterministic, anti-ethical argument. How can there be responsibility for loving that, which by one's very nature one cannot help loving? 46. Virgil here again refers Dante to an authority greater than that of his Reason's logical processes, Dante's own spiritual intuitive nature, one of

whose functions is Faith, which, since described in the Terrestrial Paradise as one of her three handmaidens, is wrongly understood, if identified with Beatrice herself. 49. "Substantial form" is the scholastic term for spirit which has attained individuality through its union with a material body, and has thereby become a self or independent being. "Specific power" is that which distinguishes one species from another; man's specific power consists in his innate knowledge, and in his tendency to love and create. 55. Dante settles the controversy as to the source of man's axiomatic notions, and as to whether or not they are innate and reducible to one, by holding that no one knows. Spirit or consciousness being basal, and therefore the judge of all definitions and explanations, cannot usefully be subject to any. Consciousness is what it knows itself to be; it is because it is; and there an end. He holds the same to be true of man's fundamental love of truth, beauty and goodness, and other innate appetites, which are a part of his nature. 60. Not being the result of free choice, innate propensities are not amenable to moral valuation. 61. That all inclinations over which man does have control may be kept as harmless as those to which neither praise nor blame can be given, his spirit is equipped with judgment, "the power which counsels," whose function is to discriminate and suggest decisions to the self-creating will. 64. Since conscious of his freedom to judge and choose, man is a responsible moral, as well as a logical, being, and a member of a world of values. 69. Morality, however, should not be identified with any particular moral code, as to whose decrees the "power which counsels" must again decide. 73. Beatrice, when in Paradise with him, will speak to Dante of the Will's Freedom, but from a different point of view from that to which Virgil is limited. Consciousness knows its own freedom; reason can only argue determination. The individual self's freedom to choose consists in its ability to create itself progressively, not capriciously, but in obedience to the inner law of its own total nature, and might well be called self-determination. Yellow may choose to become orange or green, but it cannot become purple. 76. The moon in its last quarter rises at midnight, and looking like a red-hot bucket or kettle, dims all but the brighter stars in its vicinity; since it moves from west to east, it does so counter to the apparent motion of the heavens. As people in Rome see the sun set in the direction of the passage between the two mentioned islands in late November, we are hereby indirectly informed that the

rising moon now had the stars of Sagittarius as a background. 82. Pietola, a village near Mantua, identified with the ancient Andes, the actual birthplace of Virgil. 88. The shades here practicing enthusiasm by running around the ledge without stopping, remind Dante, as they burst upon his sight, of the ancient Bacchic revivalistic movements along the banks of the two mentioned Bœotian rivers which stand for Thebes. The picture of the scythe, *falca*, was suggested by the bent over attitude assumed by a man running at full speed. 96. They are training themselves in enthusiasm for good causes. 100. In this ring the cries commemorating instances of eager and efficient interest come from the lips of two spirits at the head of the crowd who, if the word be allowed its original meaning, are the *students*, or zealous pursuers of this course. Mary's going at once to see her cousin Elizabeth on hearing of the expected birth of John the Baptist, is the first instance recalled; the second is that of the speed with which Caesar, having first suppressed tumults in Marseilles, unexpectedly appeared in Spain and defeated Pompey's representative, setting a military example which all great generals, notably Napoleon and Foch have followed. 108. The Catholic Church and its great poet deserve much credit for having held that tepidity in doing what is right was a deadly sin. Human experience has certainly showed that many individual and national calamities can well be attributed to it. 118. Again the mention of one of whom nothing is known but what Dante records of him here. At the time alluded to the abbot of the monastery connected with the beautiful Church of San Zeno in Verona was named Gherardo. 120. Milan was destroyed in 1162 by Frederick Barbarossa — who was "worthy," because a forceful emperor. 121. In 1300, the date of the D.C., Alberto della Scala of Verona was an old man; he died in 1301, long before this passage was written. Dante here reproaches him for having brought about the election to the abbacy of San Zeno of his own illegitimate son, who was physically and morally unworthy of the position. It is interesting to note that Dante's admiration for and gratitude to the Scala family, especially this Alberto's third son Can Grande, the hospitable host and patron, to whom he dedicated his Paradiso, did not prevent his being an impartial critic of its deeds. 129. So intense was Dante's devotion to justice, that he seems to have enjoyed knowing of the punishment of sin as of the reward of virtue. 132. Giving "a bite to sloth" though evidently

a rhyme-caused expression is certainly a realistic description of a painful self-imposed expiation. 133. The cries now heard from the lips of two spirits in the rear of the racing enthusiasts recall cases of punished sloth, or of procrastinating indifference. The first is that of the Israelites who delayed their invasion of Canaan so long, that they died in the Desert without seeing the Promised Land; the other is a similar one drawn from classic lore, that of the 'slackers' among the Trojan followers of Aeneas, who preferred to settle comfortably, though ingloriously, in Sicily, to pressing on to the conquest of Italy, the land promised them by the gods. 141. A most recognizable description of the process by which one passes from a waking to a sleeping state in which dreams shape themselves out of the subconscious materials of memory and the unconscious suggestions of sense. It is noteworthy that in this ring of Sloth Dante does not give the slightest indication that he was himself guilty of the tendency here expiated. Whatever his faults, spiritual laziness, neutrality, or lack of enthusiasm for good causes, were not attributable to Dante.

CANTO XIX

PURGATORY. THE FOURTH RING. SLOTH (*continued*). DANTE'S SECOND DREAM. THE WITCH OF SENSUALITY. THE ANGEL OF ZEAL . . . . 218—223

1. The hour here indicated is between 4 and 5, just before dawn, when the earth, having lost by radiation its accumulated heat, is coldest. In Dante's time it was still believed that the moon reflected cold upon the earth regularly, and that Saturn did the same, whenever above the horizon. Just before dawn was also believed to be the time when dreams were apt to be prophetic, perhaps because, less deeply seated then, they were formed by subconscious meditations upon partly anticipated events. 4. The Greater Fortune of the geomancers was an imaginary geometric figure made out of some of the stars of Aquarius and Pisces, visible in the east early in the morning, when, as now, the sun was in Aries, which immediately follows them. This magical figure was used by these astrological soothsayers to predict the future. 7. Dante's second symbolic dream is, like the other two, prophetic of his immediate future

experience on the Mountain, and allegorically forecasts the special nature of the three sins which are expiated in the three remaining rings above. The repulsive and disgusting Female he sees is a picture of the real nature of uncontrolled indulgence of the natural appetites for wealth, food and sexuality, known as Avarice or Prodigality, Gluttony, and Lust. 10. In spite of their initial repulsiveness, any prolonged interest or indulgence in these materializing appetites tends to change the soul's attitude toward them, till what was at first repellent in them ends by becoming irresistibly attractive. 19. In referring to the bewitching Siren of classic lore, Dante may have confused her with Circe, to whom Ulysses did succumb, as he did not to the Siren, not at least according to Homer's account; but then Dante had not read the Odyssey. However this may be, inaccuracy in mythology no more spoils a poetical illustration, than does ignorance of up-to-date science. 26. The "holy Lady" who first attracts Virgil's attention, and then proceeds to reveal the really corrupt and corrupting nature of the deceptive Female, has been somewhat of a stumbling-block to commentators. On the whole, it would seem that one would not be far from correct in identifying her with Lucìa, the "kindly Light," who once before had aroused Virgil, or Reason, in Dante's behalf. It is evidently a question of seeing materialism and uncontrolled sensuality with the soul's eyes. 35. This time it certainly seems as if the rhyme *almen tre*, 'at least three,' were the father of the thought, as the three calls are not mentioned, nor are we told why there were three. 37. Moving now toward the west, the poets have behind them the rising sun, now high enough to flood with light the lowest as well as the highest circles of the mountain. It is about half past six. 43. Since mentioning only the Angel's voice and his swan-like wings, it seems as if Dante could not this time see his face. 50. The Beatitude used here is the third, "Blessed are they that mourn, for they shall be comforted." Again the necessity of a rhyme has betrayed Dante into an awkward adaptation of the original in his *di consolar . . . donne*, 'ladies of consolation,' which I have rendered "possessed of comfort." As to the appropriateness here of this Beatitude, most excellent is Professor Grandgent's explanation that it is "a praise of those who, unlike the slothful, have the courage to face pain." Peace cannot be had for nothing, but must be paid for by the enthusiasm, courage and sacrifice necessary to win victories. 58. Virgil calls the Female

of Dante's dream "the ancient witch," because the sensual pleasures of the material life of the body, if not controlled, tend by their hypnotizing temptations to keep one blinded to those attractions of the higher life of man, the many forms of knowledge, love and free creativeness, symbolized by "the mighty wheels" of the "Eternal King," the happy spheres of Heaven. 64. Dante derived many similes from the art of falconry much in vogue in the middle age. The falcon's keen sight and eagerness for his share of his master's prey seem greatly to have impressed him.

PURGATORY. THE FIFTH RING. AVARICE AND PRODIGALITY. POPE ADRIAN V. SPIRITUAL EQUALITY. ALAGIA . 222—229

70. Dante finds the floor of the fifth ring covered by the prostrate spirits of misers and prodigals sighing out the words of the fourth section of Psalm CXIX. His Latin version suggested to him the picture of the "trodden ground," instead of that of the "dust" of the English version, a picture which carries the idea that man's proper use of his material life, of his body and its natural appetites, is to make of them the pathway or fulcrum for pressing onward and upward to the higher possibilities of his spiritual nature. 76. Spirits in Purgatory are there voluntarily, and hence their self-imposed sufferings are alleviated by loyal endorsement of God's Justice, and the sure expectations of human hope. 84. It was only by the sound of his voice that the speaker could be identified, since, being turned toward the ground, his face could not be seen. 92. Complete spiritualization. 99. This is the Genovese, Ottobuono of the Fieschi, a count of Lavagna, who, on being elected Pope in 1276, assumed the name of Adrian V, but lived only thirty-eight days after his accession. He announces the high office he held when on earth, the successorship to Peter, in Latin, the official and traditional language of the Roman Church. 100. The Lavagna, a torrent-stream which flows from the Apennines into the Gulf of Genoa between the towns of Sestri and Chiaveri, furnished the Fieschi with their proud territorial title. 105. "From the mire," as Marco Lombardo had told Dante that the Popes in his day failed to keep it, through forgetting that man cannot simultaneously worship God and mammon. 110. Whether one subscribe or not to the claims of the office, there can be no denying that the Presidency of the organized Christian world is ideally the highest title to which

a man can be raised; the nearest to it would be the Presidency of a real Federation of the nations of the world. It is interesting to note that if the spiritual and secular union of mankind were ever achieved, the mediaeval conception, so dear to Dante, of a collaborating but mutually independent Pope and Emperor on a genuinely democratic basis would be at last attained. 116. The *converse* of the Italian text, translated "converted souls," may instead be taken as referring to the fact that they were here 'turned over,' and forced to cling to the ground, with their backs to the sun and sky. Dante, who at times played seriously with words, may, however, have intended to convey both meanings to his readers. 117. Adrian may consider this the bitterest penalty imposed on the Mountain, because from its nature most like those in Hell, in being, unlike the others, solely a picture of the sin itself — clinging to material interests with the whole heart and soul; this explanation seems borne out by what follows. 126. God's pleasure is not arbitrary or capricious; they will stay there as long as, and no longer than they themselves please to do so. In the spiritual world the status of each individual spirit is self-determined. Those who stay on in Dante's Purgatory, do so because they are not yet really ready to leave. 127. The moment he was aware that he was speaking to a Pope, Dante was impelled to a natural expression of reverence for his office. 133. Adrian's declaration that being now in the real world, he is no longer Pope, but just one of Dante's fellow spirits, is in harmony with the distinction made by Buonconte da Montefeltro, which has already been explained in a note to Purg. V, 88. 136. Dante's suggested interpretation of Jesus' words: "In the resurrection *they neither marry*, nor are given in marriage," as meaning that human relations, which might be necessary and useful while human spirits were linked to earthly bodies, would not necessarily obtain in the eternal world, receives additional light from a passage in Browning's Pompilia (*The Ring and the Book*, Pompilia, ll. 1824–1837). In the line "Oh how right that is, how like Jesus Christ to say that!" there is established the fundamental canon of literary interpretation: the meaning of a text should be judged by one's knowledge of the author, and not the author by one or any number of texts, or by a logically manufactured compromise between their conflicting meanings. In Pompilia's words, the test is: Was it like Jesus? So also with the interpretation of other great poems, and above all of God's poem, Nature. 142. Adrian's niece,

Alagia, was married to the Moroello Malaspina, whom Dante met in the Flowery Vale, and thanked for his generous entertainment in Lunigiana in 1306; she, therefore, may have been personally known by the poet. Of the Fieschi of his time, what Dante seems to have known of several of the family endorses Adrian's fears of the evil influence they might exert on his niece, the only one to whom he could send Dante with a request for prayers in his behalf.

CANTO XX

PURGATORY. THE FIFTH RING. AVARICE AND PRODIGALITY (*continued*). EXAMPLES OF POVERTY AND LIBERALITY. HUGH CAPET. THE CAPETIANS. EXAMPLES OF AVARICE. THE TREMBLING OF THE MOUNTAIN 230–241

1. Adrian's will was stronger, because inspired by a better motive than Dante's, which was only intellectual interest. 4. The article *li* to help out the rhyme, is one of the worst of such instances. 6. Dante is here reminded of the narrow ledges inside the battlements of fortresses or castles in his day, behind which soldiers with cross-bows were drawn up. 8. Avarice, covetousness or greed for wealth, the most materialistic of sins, is still the greatest hindrance to man's upward flight. 10. In this association of the she-Wolf with Avarice and Greed, Dante harks back almost literally to the symbolism of the first canto of the Inferno, where she was described as in her leanness laden with every lust, as never sating her greed, and as mating with many animals. As Pride was the most pernicious of the three evil spiritual tendencies, so is Covetousness that of the three moral ones. 13. As was seen in Canto XVI, Dante accepted the current belief in the influence of the heavens on human events only in part, and held, as we may of heredity and environment, that they only furnish men with the material from which the will's free choice is to be made. Cf. "Heaven starts your inclinations, though I say not all," (XVI, 73). 15. The Wolf suggesting the Hound, Dante again expresses his veiled hope of the advent of a political or spiritual redeemer of Italy and Civilization. 22. The first example, one of poverty in contrast to material wealth striven for by avarice, and squandered by its twin sin prodigality, is that of the humble circumstances in which Mary gave birth to the

world's spiritual Prince. 25. The next instance is that of the famous Roman general, consul in 282 B.C. who refused the bribes of the Samnites, and the gifts of Pyrrhus, and became noted for his incorruptibility. 31. The third instance, one of well used wealth, is that of Nicholas, Bishop of Mira in Lycia in the fourth century, of whom it was told that he secretly furnished a fellow citizen with sufficient money for the dowry of his three daughters, in order to save them from the loss of honor with which their poverty threatened them. 35. He was not the only one speaking, but the only one Dante heard. 38. Life on earth, the "life which is a race toward death" of XXXIII, 54. 40. Some commentators have thought that the speaker was not looking for the help of prayers on earth, because he had been dead so long, and had little respect for the character of his living descendants; and others, because, having now been in Purgatory over 300 years, he felt that it was about time for him to leave, and therefore would no longer need them. (!) To the present annotator the first explanation seems the one to be preferred. 43. The historical founder of the French royal dynasty of the Capetians, which in Dante's time ruled over France, as well as in Spain and Italy, and, in the poet's judgment, ruled badly. 46. Cities which stand for Flanders, treacherously conquered by Philip IV and Charles of Valois in 1299. The vengeance implored of God by Hugh Capet, was wrought in 1302, by the crushing defeat of the French in the battle of Courtrai, prophetically suggested here. 50. From 1060 to the date of Dante's death in 1321, five Philips and five Louises were kings of France. 52. This was the legend of Capet's origin believed to be historical in Dante's age. Hugh Capet was really the heir of a powerful family, Counts of Paris and Dukes of France, and the son of Hugh the Great, the real ruler of France in his time. The "ancient kings" were the Carolingians, about the last of whom Dante, in calling him "a gray-robed monk" (unless he meant by *renduto in panni bigi* 'reduced to grey clothes' or poverty), seems to have gone astray again, by confusing him with the last of the Merovingians. 59. If the speaker be supposed to be Hugh the Great, the "son" is Hugh Capet, elected king in 987; if Hugh Capet, the reference is to Robert, who was associated with his father, and crowned in 988. 60. The expression "anointed bones" refers to the fact that from the time of Philip Augustus the kings of France were at their coronation anointed by the Archbishop of Rheims in the beautiful

Gothic cathedral, the spiritual and historic shrine of France, which, to quote from Rostand's Sonnet, German guns have made the more immortal as her Parthenon. 61. The great domain of the Counts of Provence was added to the Crown of France, by the marriage of its heiress, Beatrice, to the brother of Louis IX, Charles of Anjou, by trickery and violence. 65. Noticeable is the bitter irony of the thrice repeated "to make amends." All three of these provinces were taken by force or fraud from the kings of England, Normandy earlier, however, than the acquisition of Provence. Incidentally it must be noticed that much of what Dante complains of here went toward the final unification under one national French sovereignty of the Gaul, whose *frontières naturelles* are the Channel, the Ocean, the Pyrenees, the Mediterranean, the Alps and the Rhine. Joan d'Arc did not appear until after Dante's death. 67. Charles of Anjou came to Italy in 1265, the date of Dante's birth, to deprive Frederick II's son Manfred of the kingdom of Naples; the latter being defeated and killed at the battle of Benevento, 1266, Charles in 1268 executed Conradin, the last representative of the Hohenstaufen. 69. It was believed in Dante's time that this Charles was also guilty of having brought about the death of Thomas Aquinas by poison in 1274, when the latter was on his way to the Council of Lyons. 71. The second Charles mentioned is Charles of Valois, brother of Philip the Fair, who in 1301, came with a small company as a peacemaker to Florence, which he seized by treachery (Judas' lance), and, bringing about the ruin of the White party, incidentally caused Dante's exile in 1302. 76. Defeated in his attempt to wrest Sicily from the King of Aragon, Charles returned home, after having failed both in peace and war, and having won nothing, as Dante has it, but his shame and the results of unrepented sin. 79. This third Charles is the son of Charles I of Anjou and Apulia. He was captured in a sea-fight near Naples by the admiral of the king of Aragon, and kept a prisoner in Sicily for five years. In 1305, as Dante here sees prophetically, he actually bartered away his young daughter Beatrice in marriage to Azzo VIII of Este and Ferrara. 85. As what Dante deemed the most infamous deed of the Capetian race occurred after the date of the D. C. it, too, will be described prophetically. The following eloquently vivid and concise comparison of the case of Boniface VIII with that of Jesus, refers to the humiliating imprisonment and ill-treatment of the former in Alagna

(Anagni) in 1303, by emissaries of Philip the Fair (represented by the Lily, or Fleur-de-lis), and to the Pope's resultant death. Hating the deeds of Philip the Fair, Dante hated those of Boniface VIII even more; all the more remarkable, therefore, is the eloquent indignation shown in the present passage at the treatment received not by the individual Pope, but by the inviolable and sacred office he filled. 93. Accusing them of heresy, Philip had the Templars arrested, and turned over to the inquisition unlawfully, and later had the Order itself suppressed by Clement V, as an excuse for taking possession of its property. 96. God, knowing that no spiritual evil can ultimately escape punishment, does not have to share man's impatience to see Justice done. 97. The illustration drawn from the life of Mary, and others which celebrate the subordination of material to spiritual wealth, are used in the daytime, while illustrations of its abuse in avarice and prodigality are uttered by night. "Conceived by the Holy Ghost, born of the Virgin Mary," whatever else it may be held to mean, is an attempt to put into words the spiritual fact of the twofold relation of what is best in Man to the Universal Spirit, and to pure Womanhood, as historically experienced in the supreme case of Jesus. 103. Pygmalion of Tyre, who killed and seized the wealth of Sichaeus, the husband of his sister Dido, who became queen of Carthage. It will be seen that a vein of humor threads the following list. 106. Midas, king of Phrygia, whose request to have all he touched turned into gold, was granted by Bacchus, and whose ears, on its being revoked, were turned into those of an ass, to the proverbial merriment of all time. 109. Achan, who was stoned by Joshua's command for having appropriated and hidden some of the forbidden spoils of the city of Jericho. 112. Ananias and Sapphira, famous as typical liars, who, on being rebuked by Peter for falsely withholding from the Apostles property they had pledged, fell dead. There has been an Ananias Club; is there to be a Sapphira one? 113. Heliodorus was a minister of Seleucus of Syria, who on attempting to seize the treasure in the Temple at Jerusalem was kicked by a mysterious horse. 114. Polymnestor, King of Thrace, who had his eyes torn out and was killed by Hecuba, for having murdered her son Polydorus, entrusted to him with his wealth by Priam. 116. It was reported of Crassus, the Roman triumvir with Caesar and Pompey, notorious for his wealth and avarice, that, on being killed by the Parthians, their king Orodes

had molten gold poured into his decapitated head, and said: "Thou hast thirsted for gold; then drink it!" 128. The quaking of Mt. Purgatory, one of the most significant of the symbolic events of this canticle, will be fully explained later on. 129. Another reminder of Dante's probable official experience with capital punishment, when one of the Priors of Florence. 130. According to Greek mythology, Neptune brought the island of Delos to the surface of the sea that Latona might thereon give birth to Apollo and Diana, the sun and the moon. At first a floating, unstable island, it was made a fixture in return for its service. 136. The Song of the Angels, as heard by the shepherds of Bethlehem when Jesus was born, is here sung by all the souls who are anywhere purifying themselves on the Mountain. 143. Those in the present ring of Avarice, abandoning their prone position, had stood up during the singing of the Gloria. 145. Cf. "They lived in the great war of ignorance." Wisdom of Solomon, XIX, 22.

CANTO XXI

PURGATORY. FIFTH RING. AVARICE AND PRODIGALITY (*continued*). STATIUS. THE CAUSE OF THE TREMBLING OF THE MOUNTAIN 242–253

1. The thirst for the spiritual truth unwittingly asked for by the Samaritan woman at the well is deeper seated than that for the merely relative scientific truth which satisfies the intellect, but not the soul. 6. The expiation imposed upon the spirits at their feet for their abuse or misuse of wealth. 9. The two disciples to whom Jesus' spirit appeared on the road to Emmaus, as they were thinking of him after his crucifixion. 13. The greeting "Peace be with you," to which the corresponding answer is "And with thy spirit," given at once by Virgil. 17. The heavenly court of spiritual Justice, whose decrees exile from perfect happiness not the individual historical Virgil, it should constantly be remembered, but the limited intellectual Reason which he allegorically represents in the poem. 22. The reference to the P's on Dante's brow was to show that he, unlike Virgil, was on his way to Heaven, Virgil being only his rational guide over the first part of the way, that of the steep and narrow paths of effort and concentration. 25. Lachesis, the Fate whose function is to spin the thread of life prepared by

Clotho, and cut by Atropos, who, severally, may be said to represent allegorically environment, heredity, and the cause of death. Dante, in other words, had not yet died. 28. The soul, *anima*, is grammatically feminine. 30. While still hampered by the body, the human spirit, or consciousness, is not capable of intuition unaided by intelligence. 31. Limbo, or the Borderland of the Inferno, was the most "ample" of its concentric circles. 33. Dante had been entrusted to the schooling of human Reason only until it reached the limit of its possibilities. 36. The shout only "seemed" to come from the very bottom of the Mountain; as a fact it was uttered only by those who in the seven rings of Purgatory proper were engaged in "studying" their purifying course. 41. Purgatory being a part or phase of the spiritual world, is as orderly or as much subject to law, as is the material world, its laws, however, are its own, nor interfering with, nor interfered with by those of the latter; extraordinary is only a relative term presupposing ignorance. 43. Free from atmospheric changes to which the material world below is subject, though even these are subject to orderly laws. 44. The events of the spiritual world are in accord with its own nature; and as atmospheric changes are due to the return to the sky of vapors exhaled from the earth or sea, so here the spiritual change expressed by the earthquake is due to a spirit's return to Heaven. 48. The entrance to Purgatory proper seems to be the line of demarcation assigned by Dante's imagination between the mixed, and the purely spiritual, grades of consciousness. 50. Iris, the rainbow, was in mythology the daughter of Thaumas and Electra, (names suggesting the wonders of electricity), and the bearer of messages from the gods to men. Cf. the significance of the rainbow which followed the Deluge, as given in Genesis. The rainbow, being always opposite the sun, changes its quarter with the time of day. 54. The Angel at the Gate of Purgatory, who represents the authority of insight into Jesus' spiritual teaching. 56. In Dante's time earthquakes were supposed to be caused by the escape of subterranean vapors. A note of Mr. Norton to this line quotes from Shakespeare's Venus and Adonis: "As when the wind, imprison'd in the ground, struggling for passage, earth's foundation shakes." 57. This "I know not how" reminds one that Dante's confessed ignorance, in contrast with that of a later, different age, occurred mostly in the field of knowledge of the material world. 59. The spirits who are ready rise from their prone

position in this ring of Avarice; in the others they simply move upward. A homely, but interesting, illustration of this custom of the spirits in Purgatory, who, when inwardly conscious of having finished their course, leave of their own accord, and of those who, not yet ready, yet stop long enough to give them a congratulatory farewell greeting, I have found in the custom of students at Brown University. When engaged in a final examination they stamp for a moment their permitted applause, when the first one, feeling that he has written enough to pass, rises without waiting for the rest, hands in his paper, and leaves the hall. *Similia similibus illustrantur.* 61. The only proof of the soul's purity is to be found in the individual soul's consciousness, the real difficulty throughout having been for it to will its purification genuinely and completely. Philosophically, Dante goes on to explain this by the theory of a double will, one always willing what is right, and the other rebelling, or struggling to bring itself into harmony with the first; one of the manifestations this of the inherent duality of consciousness. Whatever its philosophic significance, every one is aware of having this experience of a double will. 65. The free desire for pain is just what is experienced by the athlete, soldier, student or lover who willingly submits to the training, discipline, or whatever may be recognized as necessary to achieve a given object. Cf. the expression: 'to take pains.' 67. Statius, the speaker here, having died about 96 A.D. Dante, in order to see him in Purgatory in 1300, has to assign him a stay in Purgatory of over 1200 years, 500 of which Statius will claim to have spent in the present ring, and most of the rest in that of Sloth, before his will attained the inner harmony which is the spiritual requisite of happiness. 72. Their being "sent up" will depend not upon any Divine caprice, but upon this inner harmony of their own free will. 77. Literally, how the net's snare is opened, *scalappia* being a rhyme-word. 83. The destruction of Jerusalem by Titus, 70 A.D. was piously believed by Christians from the earliest times to have been permitted by God in revenge for the crucifixion of Jesus. Though it may be hard to see how one event was directly connected with the other, it may well be that both were ultimately related to the same cause in Jewish history. 85. The secret of the supreme enduring honor given by men to their greatest poets is to be found in their ability to express in attractive words and pictures their sympathetic knowledge of human ideals and of human nature. It is the secret of Rostand's

Chantecler's song; the cock sings to the glory of the sun, while keeping his feet firmly and deeply grounded in the earth's black soil. The Sun and the Soil, God and Man, is the formula. 88. Statius was a famous poet of the silver age of Latin literature, who died about 96 A.D. He was a Neapolitan and not of Toulouse, as Dante supposed, confusing him, perhaps, with a rhetorician of that name who lived in Nero's time. He was the author of two epics, the Thebaid, and the Achilleid, both highly thought of in the Middle Ages, and also of the Silvae, which Dante did not know, though he knew the others well. Whether Statius was ever crowned poet laureate at Rome, as Dante thought he deserved to be, is not known. He did not live to finish the Achilleid. 97. Statius himself acknowledged his debt of poetic inspiration to Virgil's Aeneid, which he called divine; hence Dante's fellow feeling for him. 99. That is, I did not make the least decision. 101. Virgil died 19 B.C. more than a century before Statius' death. A further stay of one year in Purgatory, after 1200, does not seem much of a sacrifice, and may be due to the word *sole* in the singular, in which case the rhyme instead of simply modifying the thought's expression, fathers it. 103. Virgil seems not to wish to be recognized in immediate connection with the great eulogy of which he had just been the object. 108. The more innately truthful a soul, the less easily can it conceal its natural emotions. In the real world it does not have to. 109. "Demure humor quickened by love" is the expression I shall owe to Dr. Grandgent as a fitting description of the scene between the poets with which the canto closes. 124. It is a case of seeing not more, but higher. 130. On the theory that Dante conceives of the spiritual bodies of spirits as becoming more and more intangible and less material, the higher up, one can understand the present situation in connection with the fact that Sordello in the Vale of Flowers below the Gate was able to embrace Virgil, his fellow shade, as Statius here can not. Dante, having still a material body, could not embrace Casella, on the shore of the island.

CANTO XXII

1. This time, for the sake of variety, Dante does not describe in detail his meeting with the Angel of Justice, who represents the proper use of wealth, and passes on those who have overcome their tendency to abuse it, or neglect to provide for its proper distribution. The Beatitude he pronounces is the fourth: "Blessed are they that hunger and thirst after righteousness," from which, however, he omits the word "hunger," so as to save it for the next ring, where it will be specially appropriate. 'Righteousness' he takes to mean Justice, which is, so to speak, the "square deal" between the opposite tendencies, the abuse and non-use of wealth. 7. Those who are inclined to hold, with Dr. Grandgent, that Dante suggests that prodigality was a sin to which he was personally inclined, naturally avail themselves of this line; but it must be noticed that the poet does not say that he was relatively lighter than he was after any preceding pass. 10. A fine description of what might be called spiritual generation — virtue, love and enthusiasm, flame-like begetting each other — to be compared with what Dante put into Francesca's lips: "Love which absolves from loving none that's loved." (Inf. V, 103), as Dr. Grandgent points out. This may be a law of the spiritual world of deeper significance than man may yet be aware of. 13. Juvenal, the famous Latin satiric poet, was a contemporary and admirer of Statius, and died about 130 A.D. 15. In Catholic theology the Limbo of Hell had been distinguished from the Limbo of the Fathers, but Dante apparently made no such distinction, the reference here being to the fact that the circle of innocent Pagans bordered on the first circle of Hell proper. 19. This terzina is an extremely beautiful expression of what many a teacher must have felt: the longing for friendship on level terms with one whom grateful deference keeps from close relationship. 23. Dante, not yet knowing that prodigality was dealt with in the same ring as its opposite tendency, avarice, cannot see how a man of Statius' character could have been tempted by so materialistic

a sin as the latter. 30. "Things are seldom what they seem." The real underlying causes of things, generally of a spiritual order, are not always duly recorded in history, though they belong to the "highest criticism." Envy, e.g. may go further to explain the late Great War, than either hatred, pride or greed. 35. Dante's idea of moral virtue being that it is the "golden mean" between antithetical sins, "lack of temperance" *dismisura*, is the sanely balanced conception of the real nature of moral vices, although it is not so clearly brought out in the other rings, and circles of Purgatory and Hell, as in that of Avarice and Prodigality. 36. "500 years, and more." 37. Statius here says that he owed his moral reformation to his sudden appreciation of the significance of the lines in Virgil's Aeneid (III, 56): *Quid non mortalia pectora cogis, Auri sacra fames?*, usually translated: "To what dost thou not drive the hearts of mortal men, accursèd lust for gold?' In his own translation Dante seems to attribute to the word *sacra* the Italian significance of 'holy' or 'virtuous,' instead of the Latin of 'execrable' or 'accursèd.' As to its correct meaning, or Dante's right to translate it as he did, there has been endless controversy, into which it hardly seems useful to go; both the Virgilian and the Dantean meanings are appropriate to their respective occasions. All human appetites are virtuous in themselves and should be kept so. 42. He would be in the fourth circle of Hell. 46. Hairlessness has already been made by Dante to stand for prodigality, which people in Dante's time, as in ours, did not understand to be just as much of a sin as avarice. Ignorance, however, according to Aquinas' teaching, unless invincible, was no excuse, which is but one instance out of many of what will happen in the moral, as well as in the spiritual, sphere, when logic is allowed to intrude beyond its depths. 47. According to the letter, of course, "at the last" *in extremis* is the moment of death, before which chronological moment repentance, if it is to be valid, must occur. Spiritually however, the death of the body is only symbolic of the death of the soul, whose "last moment", if it only mean its annihilation, would seem to be as inconceivable as that of a unit of matter. 49. The Italian *rimbecca* 'pecks back' or 'rebuts,' and *secca* 'dries' are both evidently awkward words, due to the necessity of finding rhymes for the word *pecca* 'fault' two lines above. 54. It was due to prodigality. 55. The story of the death of Eteocles and Polynices, sons of Jocasta, the mother and wife of the famous Oedipus

of Thebes, had been related by Statius in his Thebaid. 57. Virgil's being referred to here as the author of the Bucolica, may have been intended to lead up to a future reference to him as the author of the prophetic fourth Eclogue. 58. Clio, the Muse of History, invoked by Statius in his Thebaid. 60. Genuine beliefs are deeds of the soul. 61. That is, what spiritual insight, or what intellectual teachings led thee to become a follower of St. Peter? 64. Statius attributes to Virgil both his poetical inspiration and, indirectly, his conversion to Christianity. Parnassus, a mountain of Phocis, sacred to Apollo and the Muses, and noted for the Pegasean spring whose water endowed with eloquence those who drank of it. 67. Good preaching, even though not practiced by the preacher, may be after all of some avail to those who heed it! 70. This terzina gives a free rendering of the famous lines in Virgil's fourth Eclogue: *Magnus ab integro saeclorum nascitur ordo; Jam redit et Virgo, redeunt Saturnia regna; Jam nova progenies caelo demittitur alto*, the 'Virgin' being Astraea, goddess of Justice, and the reign of Saturn representing the good old times of the Golden Age. Dante shared in the general belief of Christians from the fourth into the sixteenth century that these lines were an inspired prophecy of the coming of Christ and of the establishment of Christianity. Virgil in the eclogue was celebrating with poetic exaggeration the birth of a son to his patron, the consul Asinius Pollio. 75. A touch from the early Florentine art world. 83. The reign of the Emperor Domitian, who succeeded Titus in 81, corresponded with the last decades of Statius' life; the story of his persecution of the Christians is now believed to have been greatly exaggerated. 87. The Roman world was full of contending religious and philosophic sects out of which Christianity was to emerge supreme. 88. In his Thebaid Statius had described the arrival of the Greeks at the Theban rivers Ismenus and Asopus. Statius' conversion and baptism are not historical, though Dante may have felt justified in assuming that they were by a number of current legends, and by certain passages in the Thebaid consonant with Statius having been a Christian at heart. 92. A case of religious neutrality. 97. Dante here avails himself of an opportunity to add to the list of the great Pagans relegated to the Limbo, who were not mentioned in the fourth canto of the Inferno. The five first mentioned were Latin dramatic poets, of whom Terence and Plautus are well known through their many extant comedies. Varro

may have been the Publius Varro, who was a friend of Horace and Virgil. Persius was a Latin satiric poet. 101. A second and almost conventional mention of Homer in the D.C. as the supreme poet of antiquity, of whom Dante does not, however, seem to have known enough to have him supersede Virgil in his regard. 104. Mt. Parnassus, the home of the Muses. 106. Of the next four names three were Greek tragic poets, Simonides being lyric; of Euripides, who died 406 B.C. there are extant nineteen tragedies. 109. Those here spoken of as being of Statius' "own folk" are all characters mentioned in his two principal poems, who are supposed to be with Virgil in the Limbo. Antigone and Ismene were famous as the daughters of Oedipus and Jocasta, Deiphile and Argìa were daughters of Adrastus, King of Argos, while Hypsipyle was she who pointed out to the thirsty Greek warriors the fountain Langìa. Thetis and Deidamìa were the mother and the beloved of Achilles. As to "the daughter of Tiresias," if she be Manto, we are forced to recall that Dante had already seen and heard of her at length in Hell, in the ditch of the Soothsayers. The only plausible explanation of this rare inconsistency on the poet's part would seem to be that Dante had written the Manto episode for the Inferno after the composition of this canto of the Purgatorio, and had forgotten his passing mention of Manto here. The Manto episode, however, occupies some fifty lines, the omission of which from one of his cantos, all of which Dante kept so well balanced in length, seems doubtful; it would therefore seem best to hold that in mentioning Manto here he was thinking of her as a creation of Statius, and not with the others as a denizen of the Limbo. 119. The poets have reached the level of the sixth ring. The first four hours of the day having served their turn at "the sun-car's pole," which was still pointing up to the meridian, it is about 11 A.M. 125. Even if they were mistaken, Statius would not be apt to be. 130. This, the first of the two mystic Trees in this ring, Dante may have thought derived from the Tree of Life in the terrestrial Paradise. The fact that its savorous fruit, sprayed by the refreshing water from above, could not be approached on account of the inverted growth of its branches shows that it stands for the temporary prohibition, or total abstinence, which is the discipline accepted by those who are trying to learn self-control in the use of food and drink. 136. The closed side of the path was on the left, where the cliff as yet presented no stairway up. 141. One of the objects of a Lenten period

really kept might usefully be a voluntary attempt to regain by temporary abstinence any lost control over natural appetites. 142. The first illustration of temperate abstinence is again that of Mary at the marriage-feast in Cana of Galilee; this time her disregard of herself in behalf of the fitting entertainment of the wedding's guests, is emphasized. A wine-less wedding-feast would have been neither honorable nor complete. 145. There was a tradition current in the Middle Ages that women in the early period of Rome did not drink wine. 147. The reference is to Daniel's refusal to partake of the food or drink of the tyrannical Nebuchadnezzar. 148. The Golden Age. 154. Where it is said that among those born of women none had risen greater than he. All these illustrations are rather instances of Abstinence, imposed and accepted as a discipline, than of normal Temperance in the use of appetites innocent in themselves.

CANTO XXIII

PURGATORY. THE SIXTH RING. GLUTTONY (*continued*). THE PUNISHMENT OF GLUTTONS. PROHIBITION. FORESE DONATI. NELLA. THE SHAMELESSNESS OF FLORENTINE WOMEN 266–277

2. Apart from the great interest in hunting as a sport in Italy, little birds were hunted rather for epicurean than nutritive purposes; Dante was wasting time longing for the delicious fruit of the tree. 6. Dante occasionally suggests that a definite time had been assigned to each section of his long journey. He certainly planned the dimensions of the poem describing it with the greatest symmetry, the Purgatorio, for example, having the same number of lines as the Inferno 4720, plus 35, which happens to be his age when he had his vision; while the Paradiso will have just the length of the Purgatorio plus 3, which, whether intended or not, represents the Trinity. 11. Psalm LI, 15. "O Lord open Thou my lips, and my mouth shall show forth Thy praise." This is the psalm known, from its first words "Have mercy upon me, O Lord," as the Miserere, and the "delight" it gave Dante, lay in its spiritual beauty, while the "sorrow" was for the occasion of its use here. 15. Loosening a knot is a favorite expression of Dante's, for correcting faults which are

rather entanglements than breaks. 25. Erisichthon of Thessaly was punished by Ceres with insatiable hunger for having wished to destroy a wood sacred to her; on having devoured all he had, he came to the point he "feared most," that of eating his own flesh, and, as Ovid puts it grimly, "nourished his body by decreasing its size." 29. Josephus relates among the horrors of the siege of Jerusalem by Titus, that a woman named Mary, killed, cooked and devoured her own child. Needless to say that *becco*, 'beak' is a rhyme-word. 32. The letter M was so shaped in the handwriting of Dante's time that its sides formed O's, the whole resembling the sockets of the eyes and the nose as seen in a human skull. Hence the mediaeval conceit that God had written man's name (in Latin) *homo*, or *omo*, on his face. 34. The more tempting the food and drink within reach, the greater the hunger and thirst of those to whom it is prohibited. 39. Scurf is a sign of extreme starvation. 42. An interesting comparison has been made between this recognition of Dante by his emaciated friend Forese here, and his recognition by his scorched teacher Brunetto Latini in the Inferno. 48. This is Dante's friend Forese Donati, the brother of the famous Florentine leader of the Black faction, Corso Donati, and a near relative of Dante's wife, Gemma Donati. 58. As a tree is stripped of its leaves, when it outwardly dries up. 65. "Unchecked love of food," *oltra misura*, is another illustration of the fact that Dante in both the Inferno and Purgatory deals with all sensual sins as sins against temperance, or self-control in the sane and balanced use of appetites, which are natural and good in themselves, since necessary for man, individually or in society. 70. Their torment is renewed every time they return to the Tree as they circle around the ring. 72. Their self-imposed pain becomes a solace whenever its object is thought of, since in Purgatory torments are not merely pictures of the sin, as they were in Hell, but expiatory means devised to conquer any remaining tendency to it. 75. Jesus' cry at the culminating moment of his agony on the cross: "My God, my God, why hast Thou forsaken me?" the original of which was *Eli, Eli, lama sabachthani*, expressed the Savior's realization of physical, not of spiritual desertion; hence the happiness at the heart of his agony. 76. Forese died in 1296, strictly speaking less than four years from the date of their meeting here. As Dante apparently had reasons for knowing that he repented for his sinful life only just before his death, he is surprised to meet him so far up the

Mountain already, instead of among the Negligent below. 85. Of this Nella, Forese's devoted wife, whose prayers in his behalf had advanced him so far on his purgatorial course, little of historical value is known, save the mention of her here; but she certainly stands as the eternal representative of the unnumbered Nellas to whose patience and forbearing interest in them in "this life," unnumbered men have owed what Forese did. 93. Nella's exceptional virtue may have here been expressed in exaggerated terms, but there is little doubt that Dante was justified in a general way in his criticism of the women of Florence at a time, which afforded no more reliable witness than he, nor is his charge improbable in itself, since even in the so-called best society of our times there has been no lack of women living in danger of almost the same kind of criticism. 95. The Barbagia was a wild and mountainous part of the island of Sardinia whose inhabitants had either never been reached by civilization, or had relapsed into primitive barbarism; hence the bitter taunt in the application of the name to Florence. 100. It is not known to what legal or ecclesiastical prohibitions Dante here refers, but from what we know of efforts "from the pulpit" to check immodest dances and clothing in our day, one can imagine that Dante's prophecy was, as usual, based upon facts. 103. Women of the Barbary and Saracen races, or, as some hold, those outside the pale of 'Roman law' and Christendom. 107. Dante seems here to refer prophetically to the many events disastrous to Florence and its ruling classes that actually occurred between 1300, and the time in which this canto was written: such as the disorders accompanying the advent of Charles of Valois, the assassinations of Folcieri da Calvoli, the civil war and dearth of 1303, the collapse of the Carraia bridge over the Arno, the terrible fire of 1304, all culminating in the disastrous defeat of Montecatini in 1315, and all calculated to bring tears and remorse to many a worldly Florentine lady. 111. *Nanna*, or *ninna nanna*, lullaby words with which Italian children are still put to sleep, or told to keep still. 115. Dante here alludes to his relation to Forese, and to the regrettable, disorderly life they led in the old days of their early manhood in Florence, represented in its personal aspect by the "gloomy wood" of the first words of the Inferno. At that time the two exchanged a series of very unedifying sonnets complimentary to neither, and inspired either by anger or shameless bravado. For what Dante said in one of these sonnets about Forese and Nella,

he has certainly made amends in the present canto. 118. It was Virgil (his reason) who rescued Dante five days ago on a night when the moon was full. 122. "The truly dead" are those who are dead in their sins, Hell being the symbol of their "crooked" spiritual state, which it is the function of the Purgatorial course to straighten out. 129. Dante is now beginning to realize that as the time approaches in which he will see Beatrice, he is also drawing near to the moment when he will have to part from Virgil, and do without his help. What can this mean but that as man, as the result of life's experience or otherwise, becomes genuinely spiritual and more and more able to trust to his imagination and intuition, he becomes less and less dependent on his reason; and, furthermore, that with the death of the brain, the function it once served of relating the life of the body to the material world will no longer be necessary? 132. In telling Forese who his companions were, Dante does not mention Statius by name, possibly because he thought that his friend's literary attainments were limited to knowing who Virgil was.

CANTO XXIV

Purgatory. The Sixth Ring. Gluttony (*continued*). Piccarda. Bonagiunta da Lucca. Gentucca. The Sweet New Style. Corso Donati. The Second Mystic Tree. Instances of Gluttony. The Angel of Temperance 278–289

3. Though with different motives, all three were urged on by good will. 8. Statius slackens his pace so as to enjoy Virgil's company. 10. Piccarda was a sister of Forese and Corso Donati. Having become a nun of the order of Santa Chiara, she was violently removed from her monastery, and forced into marriage with a certain Rosellino della Tosa. Dante, who must have had good reasons for admiring her character, will meet her in Paradise in the Heaven of the Moon, where she will more than ever seem to him as good as beautiful, and as beautiful as good. 14. The Pagan term, Olympus, is put by Dante at the service of the Christian conception of Heaven, the spiritual having the right of eminent domain, as it were, over anything useful for its purpose in the lower intellectual,

aesthetic and moral worlds. 16. It is especially necessary in this ring to point out spirits by name, since rendered by their emaciation peculiarly hard to recognize. 19. Bonagiunta Orbicciani of Lucca, who died about 1297, was a rather servile imitator of the Provençal poets, whom Dante had elsewhere condemned. He is first mentioned here at the head of a list of contemporary gluttons. 20. The "embroidered face," referring to the scurf on it, is that of Martin IV, Pope from 1281 to 1285, who, though otherwise well thought of, was notorious as a bon viveur devoted to white eels which, before cooking, had been drowned in "vernaccia," a sweet white wine. He had formerly been treasurer of the cathedral of Tours. 26. None of them seemed to object to be made useful as horrid examples of the vice they were willingly expiating. 29. Ubaldino was the father of the Archbishop Ruggieri of Pisa infamously associated with Count Ugolino in Cocytus, and the brother of two other Ubaldini mentioned elsewhere in the poem. Bonifazio dei Fieschi was a nephew of Pope Innocent IV, and archbishop of Ravenna, whose pastoral crook was said to have been surmounted by a little tower like the knight, or "rook," in the game of chess. The "many people" he shepherded therewith, may have been intended as a sarcastic reference to the courtiers he fed at his luxurious table. Marchese degli Orgogliosi of Forlì is credited with answering the question, why he did nothing but drink, by asking why the people who asked it did not reply that it was because he was always thirsty. 37. On his lips, dry and parched with hunger and thirst. 43. Of this Gentucca of the town of Lucca, to whom such guarded reference is here made, nothing is known but what is suggested in this passage. From Bonagiunta's remarks we learn that she was unmarried in 1300, since veils were used only by married women and widows; and that later on, possibly in 1315, she was to make her town agreeable to Dante, in spite of the unpleasant things he had joined others in saying about its corruption in politics. There is nothing in the text to suggest anything derogatory; Dante is here merely expressing a gratitude for hospitality received at her hands in some way, similar to that he expressed to Corrado Malaspina in the Vale of Flowers, and both in prophetic language. Some have thought that she could be identified with a certain Gentucca Morla, who in 1317 was the young wife of a Bonaccorso Fondora. Whoever she was, she made the Dante of the Purgatorio period think better, not worse, of Lucca. 49. Dante

was known as the author of a canzone beginning with the quoted words, which served to inaugurate a new style of poetry in marked contrast with the kind in vogue among his Italian predecessors or among the Provençal poets whom they largely imitated. Though Dante's genius made him the really great originator of this new school, he will frankly and generously acknowledge that his teacher, next to Virgil, was his greatest predecessor in Italian literature, Guinizelli of Bologna. 52. In the immortal words of this great terzina, Dante defines the nature of real poetic inspiration, as consisting in the natural expression in words, of genuinely personal thoughts and feelings dictated by the highest love of which the poet is capable, and which the subject comports. From this point of view all questions of rhetorical, metrical or musical technique are considered as secondary, or merely as means to an end, the real poetry being in the inspiration of the matter. Nor is it a question of external sources, upon which the poet may have drawn, but of what was done with them by the re-creating personality of the author who used them as his raw material. Poetical scholarship is concerned with 'what' and not 'whence.' 55. Of those mentioned by Bonagiunta as having remained with himself outside of the "sweet new style," the one he calls the Notary was Giacomo da Lentini, a secretary at Frederick II's court, who was recognized as a leader of the so-called Sicilian school, and died about 1250; while the other, Guittone d'Arezzo, was the head of the doctrinal Tuscan school who died in Florence 1294. 58. "Your pens" refers to other members of the new school of which Dante was the acknowledged leader, such as his personal friend, Guido Cavalcanti, Lapo Gianni, Dino Frescobaldi, and others. 62. The fundamental difference between "styles" in the sphere of art is spiritual, the criterion being the extent to which simplicity, sincerity and clearness in the expression adequately answer to the fusing emotion or spirit informing the thought expressed. 63. He might well be satisfied, had he, instead of Dante, really been the one to say what was put in his mouth. 76. It does not seem necessary to suppose from Dante's answer that he expected to meet Forese in this particular circle after death, since the emphasis of Dante's words is on the fact that he did not care to live long, with Florence hastening, as he believed, to her ruin, and himself cut off from all that on earth he held most dear. As it is, he was to linger in exile until September 1321. 82. He whom Forese declares was

most to blame for the downfall of Florence, was his own brother, Corso Donati, the daring but unprincipled head of the Black faction. On being accused of treason by his fellow leaders, in 1308 he was condemned, and arrested while trying to escape; then having fallen or having thrown himself from his horse, when brought back to Florence, he was killed. As to the detail of his being dragged to death at his horse's tail, Dante may have heard of it during his exile, or may have added it to the picture, in view of its having been the punishment for homicidal traitors. The "Vale" is, of course, Hell, which symbolizes the state in which man is, and remains, as long as he consciously clings to his sinful attitude. It is interesting to note that of the three members of a Florentine family which Dante probably knew well, he hears of one brother as being in Hell, and sees the other in Purgatory, and the sister in Heaven; which means that so he read their characters from what he last knew of them. 87. Forese means that events will soon explain and prove the truth of what here had to be vaguely prophesied. 99. Marshal, which originally meant master of the king's horses, and gradually became a high title at court, still survives in France as the highest title of honor that could be given to the supreme victorious generals in the recent "greatest war of history." Though a rhyme-word here, it is grandly applied to man's victorious leaders in the attainment of the peace and civilization, symbolized by the Terrestrial Paradise to which Virgil and Statius were leading Dante. 103. The second mystic Tree in this ring, represents the second form of prohibition to which the penitent here must temporarily submit. 108. If *vani* means "silly" it is because it means "in vain." 116. The Tree "higher up" in the Terrestrial Paradise, or Garden of Eden, of which this was an "offshoot," was the Tree of the knowledge of good and evil, symbolizing law, which is the correlative of freedom. The whole allegory of these two trees finely sets off Temperance as the sane mean between Intemperance on one hand, and its correlative Prohibition on the other; the expiation of the penitents here consists in their inability to touch either of them. 120. To avoid the Tree in the middle, the poets have to hug the cliff side of the path. 121. The next instance of punished gluttony is that of the drunken violence of the double-breasted Centaurs at the marriage-feast of Perithous and Hippodamia, to which they had been invited by the Lapithae; having attempted to carry off the women present they were over-

come and killed by Theseus — an interesting contrast between the proper use of wine at the Marriage-feast in Cana of Galilee, and its abuse here. 124. A reference to the lack of self-control of the Hebrews about to follow Gideon against the Midianites in the plains below, who, when given a chance to quench their thirst, knelt down to lap up the water from a stream, while their companions lifted it to their lips in their hands. Gideon chose those who showed self-control, and sent the former home. Again, it was n't what they drank, but the way. 130. They had passed the Tree, hence there was room again to walk abreast. 138. This is the Angel of Temperance, and not of abstinence, which is only the temporary discipline imposed, and gladly submitted to, in the struggle against intemperance. 141. Peace is the result of effort, discipline and concentration in the winning of victory; the moral and spiritual worlds know no peace without the latter, which is probably why Jesus said that he gave his peace "not as the world giveth." 145. Of Dante's beautiful descriptions of his successive meetings with Purgatory's Angels, the following would seem to be, though not intentionally so, the most charming of all. May *is* May in Italy! Cf. with this pre-dawn breeze on land that on the water which is given in the first canto. l. 115. 151. Another adaptation of the fourth Beatitude, "Blessèd are they that hunger and thirst after righteousness," in which the word 'thirst' is omitted this time, as 'hunger' had been by the Angel of Justice. How wonderfully the words "not too great a longing" represent the Temperance the Angel represents! By some commentators Dante has been charged with distorting here the original sense of this Beatitude, on the ground that the latter opposed spiritual to physical hunger and thirst; this because they did not realize perhaps, that the spiritual, if attained, would show itself by controlling to their proper use all physical appetites.

CANTO XXV

1. It is about two o'clock in the afternoon, since the sun, now in Aries, and the personified Night, now in Libra, have left the meri-

dian or noon circle respectively to Taurus and to Scorpio, all constellation positions being two hours or thirty degrees apart. 8. Virgil leading, Statius separates him from Dante, as the latter will remind us later on. 9. Narrowness, however necessary at times, as the result of, or for the sake of, concentration, parts people; mere specialists find it hard to understand each other. 10. Another instance of Dante's close observation of bird life, and of his ability to picture it concisely and graphically. 18. The arrow is shot just after its head has been drawn to the bow. 21. Dante's question is how it is possible for the aerial bodies of spirits which did not need material nourishment to become emaciated through hunger, as were those in this ring. Statius' answer furnishes the poet with a chance to expound what intellectual knowledge the imperfect science of his day, based upon Aristotle's teaching, furnished him as to the evolution of the human body from conception to birth, as well as what his own intuitive imagination could suggest as to the origination of the human soul. Dante, writing long before the dawn of the biological sciences, comparative anatomy, embryology, etc., dependent as they have been upon the microscope, could not possibly satisfy the claims of modern science in a field now exclusively her own, that of the evolution of the human body; as to the soul, however, the imagination of spiritual genius in a field by its very nature not amenable to the tests of laboratory experimentation, is as good now, as it was six hundred years ago, its criteria being of an intuitional nature, and belonging not to science, but to philosophy. The following notes, therefore, will limit themselves to trying to make Dante's meaning clear in treating the former, and to pointing out some of the implications of the latter aspect of the subject. 22. Dante's first illustration is drawn from ancient mythology. Meleager was fated to live as long as did a firebrand cast into the fire at the moment of his birth; his mother having immediately pulled it out, Meleager lived on until, later in life, his mother in a fit of anger threw the log into the fire again; thereupon he began to waste away, and lived no longer than it took his magic counterpart to burn up. The following mirror illustration requires no explanation. Both are intended only as preparatory stimulants to Dante's and the reader's imagination. 29. Statius is here introduced as a more fitting expounder of the subject than Virgil, because Dante wished to blend Christian beliefs of his own times with ancient pagan conceptions and because he thought of

Statius as a pagan who had lived to become a Christian. 31. This line has been translated "If I unbind his immortal sight," a thing which Beatrice alone was competent to do; and "If I declare to him what is seen in Purgatory " (a part of the eternal world), which is a much more plausible rendering. *La veduta eterna*, however, simply means "the eternal view," that is, the real view of the matter as seen *sub specie aeternitatis*. 36. How impalpable bodies can become emaciated. 37. The blood reserved for the purposes of conception, after all the body's organs and members had been fed, was thought to be purer than the rest. 39. At a table, after what was needed for nourishment had been eaten, what was left to be removed would be of the same nature. 41. The blood's power, whatever it be, of converting itself into each and all parts and organs of the body. 43. When digested further, it becomes sperm and goes to the seminal vessels. 48. The masculine element was held to be active, because directly expressed or derived from the heart, and therefore potentially creative of the body. Before the real nature of the nervous system and brain were known, the heart was looked upon as man's principal organ. 51. Condensing, it communicates life to the material, which its informative virtue is to shape into a human body, the "informative virtue" being just a name for the invisible unanalysable force which accomplishes the results, whose processes science with progressive accuracy perceives, analyses and describes. 52. The vegetative soul is again a mere name for that low grade of life or consciousness which differentiates it from the state of existence of what is called brute matter; the difference being that in a real vegetable, there will be no higher evolution, while in the case of the vegetable-like foetus germ, it proceeds to become something like the sponge or sea fungus with nascent powers of feeling and motion, which become organized into the animal senses, the vegetative soul or life principle having evolved into the so-called sensitive soul of an animal which distinctly moves and feels. 58. Whatever the evolving Force, whether called God, or Nature, or left nameless, Dante's state of information or imagination caused him to locate it in the heart of the generator. 61. Dante feels that the difficult point is the evolution of the sensitive animal into a distinctly human being, or "child," because that involves the origin of the human soul, as to which orthodoxy called for loyalty to texts in Genesis. On the subject of the soul's origin Dante had three theories to choose from:

(1) that all souls were created by God at the beginning of the world, and were subsequently confined, for one reason or another, in human bodies; (2) that the soul was generated by the begetter's soul at the moment the child's body was generated by the begetter's body; and (3) that the soul was independently or immediately created by God himself, at the moment the body was generated, and infused in it by Him. Dante adhered to the last theory, which was substantially that followed by Aquinas, who fused Aristotle's teaching with that of Scripture, and was therefore accepted as orthodox. To the annotator's imagination there would seem to be something true about all three theories, much depending of course upon the significance given to the terms used, beginning with God. Spirit acts through eternity or continuously and does not intervene at any special chronological moment, and none the less because it acts through the life force of the begetter. 63. The Moorish philosopher Averrhoës, in his commentary on Aristotle, developed the latter's teaching that there was an active, immortal intellectual principle, which, however, was impersonal; and a passive one with which the former was joined through the individual body's life; with the result that after death there was no individuality and, therefore, no real immortality left to the soul; this theory Dante, of course, rejects. 65. No organ for intelligence, as the ear is the organ for hearing, etc. 68. This is Dante's view as expressed by Statius: God creates the intellective self-conscious rational soul for each occasion (though he does not tell how), and the latter immediately unites with the now perfected vegetative-sensitive soul of the animal, and forms therewith one single soul, which combines in itself the power of living, moving, feeling, and of self-consciousness, or self-reflection, in such a way that after the body's death man's soul is immortal with perfected memory, intelligence and will, insistence upon which is the contribution of intuition to whatever necessarily limited theory of origins science may at any time furnish. 77. This illustration sums up Statius' description of the evolution of the human body and soul and their relation to each other in "this life." The sun's heat, however, accounts for the vitality of more things than the wine-giving vine. 79. The Fate who spins the thread of life. At death the soul is here supposed to carry away with it potentially both the human and divine faculties, the former no longer capable of acting in or on the material world, and the latter, memory, understanding and will

which never were a part of the body, not only surviving, but far keener than before, since no longer handicapped by the limitations and needs of the material body. 85. Self-judged, it knows its direction, or its essential orientation, towards obedience or disobedience. In the following description of the formation of the aerial, or spiritual body, Dante is drawing largely upon his own imagination. Such as it is, it seems not wholly unlike what happens in dreams, illusions and delusions. If there be anything to telepathy, for example, it would seem to be something like what Dante here imagines. 91. The following illustrations of the rainbow, the sea and the flame, are merely so many attempts to lead the reader's imagination to give shape to what were otherwise a formless idea of a disembodied soul's self-expression. 101. A "shade" is like the shadow of a living person, in that it can be seen, and recognized, but not touched. 108. Statius' address ends by explaining all he had said in answer to Dante's question as to how the spirits could suffer from bodily emaciation. 109. During the preceding discourse, the poets, having climbed up the stairs, have reached the last ring, that of those who were struggling against their uncontrolled sexual passions. 112. The flame burning all around this ring symbolizes the purification, the cleansing as by fire, of the passion or appetite here concerned; but because this ring is the last, it symbolizes the purification to which all seven rings of Purgatory proper are devoted. 121. The first words of an old hymn, attributed to St. Ambrose, which contains a prayer for purity of heart and body. 128. The first instance of chastity is Mary's reply to the Archangel Gabriel when he announced to her her coming motherhood. 130. When Diana, the goddess of chastity, discovered that one of her nymphs, Helice, or Callisto, had been seduced by Jupiter, she banished her from her sacred wood; Juno turned her and her child into bears, and Jupiter set them in the heavens as the constellations of the Ursa Major and Ursa Minor. 135. Virtue consists in the controlled use of a natural appetite, and not in its abuse, or non-use. Such is Dante's temperate treatment of Temperance throughout the whole poem. 136. The alternate singing of stanzas of the hymn, and shouting instances of chastity. 139. The word "wound" recalls the name given to the P's inscribed on Dante's forehead at the Gate, the last of which he is engaged in healing, cleansing or removing now.

CANTO XXVI

4. The poets being now on the north-west side of the mountain, and Dante having the sun at his right, it is about four o'clock in the afternoon. 9. The effect of Dante's shadow on the red of the flames was enough to indicate that his was a material body. 12. "Unreal" from the natural material point of view. 15. Their terrible ordeal was after all voluntarily accepted for the sake of its result. No one throughout Purgatory ever makes any attempt, or shows a desire, to escape from its due penalties. 29. The band coming on counter to that with one of whom he had been speaking, was composed of those whose sexual excesses had been against the prompting of natural instinct. 32. The chaste kiss of "friendly greeting." 40. A reference to the unnatural lust for which, according to the Old Testament, the cities of Sodom and Gomorrah were destroyed. 41. The instance of bi-sexual lust to which Dante had already referred in the Inferno, XII, 12. 43. Cranes, of course, do not fly in opposite directions in the same season, but Dante here says: "if." The Greeks placed the mythical Riphaean mountains in the northernmost regions of Europe; the "sands" represent the deserts of Africa. 48. A cry descriptive of natural or unnatural lust, as the case might be. 49. The band of natural sinners. 56. This means, beside the fact that he was not physically dead, that he was neither young, "unripe," or old, "ripe," but at the very middle point of the "journey of our life." 58. The goal of Dante's journey, as of human life, is vision, the vision of God, and of Man's relation to Him. 59. The Virgin Mary, symbolizing the Love of God. 63. The Empyrean which is above and which contains all others, the Heaven of the highest love, of which their sin was the lowest perversion. 64. An interesting reminder of the fact that Dante may have personally ruled the parchment on which his poem was carefully and slowly written, no spaces being left between the words, to which latter fact is due many a variant in the text of copies of copies of the original manuscript. 67. Here follows a succinct description of what may be called the eternal "hayseed,"

and of the eternal man-of-the-world. 69. The original of "enters a city," *s'inurba*, is a quaint creation. 77. There was a tradition, traced finally to Suetonius, that Caesar on his return from Asia to his triumph in Rome was accused of unnatural relations with Nicomedes of Bithynia, whom he had conquered. Dante, however, would use a legend, or story, as an illustration, whether he believed in it as historical or not. 84. Without regard to marriage or relationship, etc. 92. Guido Guinizelli of Bologna, who died in 1276, the most distinguished name in Italian literature before Dante. He has been already referred to by Dante as his precursor, and as the initiator of the school of poets of the *dolce stil nuovo*, of which Dante at once became the acknowledged leader. 94. The story here referred to is that of Hypsipyle, to whom Lycurgus of Nemea had entrusted his child, and whom she had abandoned in order to show the Greeks the fountain of Langia. During her absence a serpent killed the child, Hypsipyle was threatened with death by Lycurgus, and rescued just in time by her two sons. The tale illustrates Dante's joy in meeting Guinizelli. 98. The exaggeration of modest enthusiasm, for Dante could hardly have had in mind any better contemporary poets than himself. 107. The river of forgetfulness as conceived of in Pagan, not in Dante's, mythology. 112. Guinizelli's love songs inspired by genuinely amorous feelings for real women. Dante's admiration for his predecessor here, like his admiration for his teacher Brunetto Latini in the Inferno, was purely literary, and unhampered by his knowledge of the sins he attributed to either. And so it was with Frederic II, and others. 113. Italian, Latin having previously been used not only for serious subjects such as the D. C. but also, not long before Dante's *Vita Nuova*, by writers of love songs. 114. This does not really contradict what Dante had said about one Guido (Cavalcanti) having taken his glory from the other (Guinizelli), Purg. XI, 97. 115. Arnaut Daniel, a Provençal poet who flourished during the last half of the twelfth century. 118. That is, he surpassed all writers of his country, whether they wrote poems or prose romances, in French or Provençal. 120. Girault de Borneil of the Limousin, who flourished about the same time, and was held to be the Master of the Troubadours, and though considered by Dante to be, like himself, a poet of righteousness, was inferior in technique and style to Arnaut. 124. Guittone d'Arezzo, an imitator of the Provençal school, who excelled by his ironic vigour in poems of a

moral and political nature; he died in Florence in 1294. 128. Paradise. 130. This means: pray for me, as it can hardly mean: say a standard prayer once through to my credit. The Lord's prayer came to be symbolic of prayer. 131. Again we are reminded that a soul, while sincerely in the Purgatorial state, is not in danger of actual sin. 137. Notice how charmingly Dante's courtesy is expressed. 140. The remaining lines of this canto, which contains Arnaut's speech, are in Provençal, and were composed in that tongue by Dante as a special compliment to Arnaut. 147. That is, pray for me when returned to earth. The tone of this prayer has been well compared to that of Pia de' Tolomei's request (V, 130).

CANTO XXVII

PURGATORY. THE SEVENTH RING. LUST (*continued*). THE ANGEL OF PURITY. DANTE'S THIRD DREAM. VIRGIL'S LAST WORDS. DANTE'S LIBERATION 314–325

1. It is about 5.30 P.M. and the position of the sun in Purgatory is indicated as being that which it has, when it is dawn at Jerusalem, midnight at the pillars of Hercules, and noon at the mouth of the Ganges, all of these being 90 degrees or 6 hours apart. Libra, or the Scales, is opposite Aries, the Ram, in which the sun now was. The river Ebro in Spain represents the extreme West. Sunset is near at hand. 4. *Nona*, noon, originally the ninth hour from sunrise, or 3 P.M. came to be applied to any time between 12 M. and the middle of the afternoon, and finally to "noon" itself. 6. This is the last of the seven special Angels of Purgatory, the Angel of Purity, to be accepted by whom not only frees one from the ring of Lust, but ends one's Purgatorial course. 9. The sixth Beatitude, which ends: "for they shall see God." 12. That of the Angel whose function is to admit to the Terrestrial Paradise. 18. In Dante's time it was possible for one, specially a public official, like Dante, to have seen criminals burnt alive, that being the fate to which he was himself condemned after his exile, in case he were caught within Florentine territory. 21. All the pains of Purgatory are cleansing, or revitalizing. 22. The descent of the great abyss of Hell on the back of the monster Geryon, the symbol of Fraud, is referred to as typical of the necessary dangers from which Virgil, his Reason, had

enabled Dante to escape. 24. The nearer the point where intellectuality passes into spirituality, the greater the help of Reason to man. 27. The fire here is spiritual, not physical. 35. The significance of this appeal to Dante's eagerness to see Beatrice lies in the fact that the latter was not only the young woman he had loved and lost in his youth, but that in the poem's allegory she had been made to represent Man's spiritual nature, or real self. 37. The ancient love story of Pyramus and Thisbe, told in Ovid's Metamorphoses, took somewhat the place of Romeo and Juliet in modern times, during which it has popularly been thought of "in lighter vein," on account of the amusing use made of it by Bottom in the Midsummer Night's Dream. A feature of the story was the change of the mulberry from white to red out of sympathy with Pyramus, who had stabbed himself when he thought Thisbe had been killed by the lion. 48. Dante climbs the last stairs between Virgil and Statius, the representatives of pure Pagan, and Christian Pagan, culture, who are his guides to the border of the Terrestrial Paradise. The allegorical suggestiveness of this is evident. 54. Beatrice's eyes, so frequently mentioned, represent the soul's direct vision of truth. 55. The voice and blinding light on the further side of the flames seem to come from an Angel, whose barely suggested function is to admit to the Terrestrial Paradise all who have reached and can meet the final test of the fire. 58. Words of Jesus, which ended: "inherit the kingdom prepared for you from the foundation of the world." 64. The stairway, straight this time, and not winding in zig-zag fashion, as did the others, since going from West to East, admitted the full light of the almost setting sun, save where Dante by his body cast a shadow ahead of him. 70. One can imagine how much wider would be the horizon seen from the top of so high a Mountain, than any to which one is accustomed to from ordinary earthly levels. 76. The night spent by Dante on these last steps, guarded by the two poets, is charmingly pictured in terms of Italian pastoral life, devoted almost alike to the care and breeding of sheep and goats, between which there is here no moral contrast intended. 88. So high, and at once so narrow, was the cleft in the rock in which the steps were cut, that the effect of looking up at the sky was such as it is from the bottom of a well or a chimney, which renders the stars brighter, and, because of this, apparently larger. Because of the significance attached to the stars, and the high position Dante had attained, readers who are by now

able to read allegorical language "at sight," will do so here. 93. It may well be that in sleep one may, through browsing in the field of subconsciously accumulated memories, get hold of facts upon which future events may naturally depend. 94. Venus was called Cytherea, because held to have risen from the foam of the sea near the island of Cythera; the planet was supposed to rise at this season just before dawn, when the dreams then dreamt were apt to prove true. 97. In this his last and most beautiful dream Dante sees the Matelda and Beatrice, who are to be his guides respectively through the Terrestrial and the Celestial Paradise, typified by the two wives of Jacob, Leah and Rachel, who, like the Martha and Mary of the Gospel story, were in mediaeval theology held to typify man's active and contemplative life. The former uses her lovely hands to gather the flowers of a perfected earthly civilization in order to wreathe her life with charm and comfort; the latter finds her happiness in enjoying all the potential infinite possibilities of her own immortal soul in self-contemplation of the endless God-reflecting wealth within. This is surely one of the most beautifully expressed allegories of one of the profoundest human truths in all literature. When a perfected Science shall have mastered the material world, it will have done it for the sake of perfected human action; when Intuition shall have opened human eyes to the infinite spiritual world, it will be for the sake of a perfected inner vision. God is the looking-glass of man's consciousness, as the latter is of the outward looking man. 115. The preliminary goal of human happiness is the perfected civilization of perfected men, symbolized by the Terrestrial Paradise now waiting for Dante. 119. The original Italian of "gifts," *strenne*, is the Latin *strenae*, the name given to the gifts made by the emperors to their soldiers, and still surviving in Italy for New Year's Day gifts, and in the French *étrennes*. 127. In these last words addressed to Dante by Virgil, one should see the last direct teaching of his Reason, which having brought him to intellectual, aesthetic and moral perfection, has reached the end of its tether, and can do nothing more for him directly. The "temporal fire" is the strenuous discipline of Purgatory, which is progressive through time, and has just ended for Dante; the "eternal" is the ordeal of Hell which pictures the utterly painful and hopeless state of any spirit while willingly remaining in a state of conscious disobedience, 'eternal' not having any chronological significance whatever, but rather one

that is spiritual and absolute, which is here both worse, and capable of being conceived, which chronological endlessness is not. 130. With all the help, that is of the qualities, inborn and acquired, of human Reason in its broadest meaning, exclusive only of the intuitional powers of consciousness which deal directly with absolute, and not with relative, truth, beauty and goodness. 131. As he becomes perfected, man safely becomes a law to himself, or self-determined. 132. The steep and narrow paths up Mt. Purgatory have throughout symbolized the effort and concentration which were at first needed for discipline, but which apart from that have no value in or for themselves. Like the Sabbath, they are made for Man, and not Man for them. 133. A simple picture of the earthly happiness open potentially to man's obedient and perfected lower nature. 136. Again the "eyes," the "happiness" and the "smiles" of Beatrice, symbolizing man's inner vision of his own infinite God-like nature. 139. In fact, though he follow behind him for a while like his shadow, Virgil will have nothing more to say, to his pupil, and when Beatrice reveals herself, will automatically disappear. After middle life so is it with many men. In proportion to the development of their intuitional and deeper inner selves, less and less is the weight in fundamental matters that they find themselves attaching to purely rational processes of thought. 140. "Free, right, and sound" — lack of restraint, correctness of direction, and inner homogeneity or self-consistency — what a definition for a perfected will, whose commands are the measure of what is right in conduct! 142. The mitre here referred to is the imperial mitre which the Pope used to put on the Emperor's head to hold the crown. Dante is hereby crowned by Reason supreme master over himself. Those who think of the mitre as having an additional religious significance are, I think, mistaken, since in Dante's thought Virgil or Reason had no power to confer spiritual authority on man over himself. This closes one of the greatest chapters in the whole Divine Comedy, the goal of all that has preceded, and the beginning of all that is to follow. The distinction between the powers and field of Reason, and those of Intuition have been clearly established, and, though written six centuries ago, it is a distinction which the coming age is already engaged in working out anew.

CANTO XXVIII

3. This is the early morning of the seventh day of Dante's journey. The place is a picture of what an Italian might imagine it to be, an ideal dwelling-place on the earth at its best. It will be noticed that throughout the description there is not the least suggestion of a house. Home is where one is "at home." This is Italy, and its sky what Rostand said in a sonnet describing France: "*Le ciel est de chez nous.*" 12. The West. 17. Some read *óre,* hours, here, instead of *òre,* (from *aure*), breezes; the latter seems the more natural meaning, since it must have been the breezes, and not the hours, that caused the leaves to sing a burden to the birds' song, and birds may not be acquainted with the hours. 20. This is the Pineta, or pine grove of Ravenna, famous for its beauty. Chiassi, left inland by the receding of the Adriatic shore, was once the port of Ravenna, and called Classis, because Augustus kept his Adriatic fleet there. There is little to be seen in Classe now but the beautiful early Christian church said to have been built by Justinian, Sant' Apollinare in Classe. Aeolus, the wind god, still sends the Scirocco, the south-east wind there, with the same result upon the leaves as that which Dante observed and loved. 25. The river Lethe, illuminated by neither sun nor moon, to be described more fully later on as the river of forgetfulness. Since Dante is walking toward the East, Lethe bending the grasses toward his left must here be flowing North. 33. With this Dante practically closes the calm, simple and clear description of the outward appearance of his Garden of Eden, which the reader should keep in mind as the beautiful background of the momentous human experiences about to be recorded. 40. Much mystery has been woven around the question as to who this Lady was, who is evidently the Leah of Dante's last dream, and to whom he will refer as Matelda. The description here given does not seem to tally with what is known of the famous Countess Matilde of Tuscany, or of any historical person. But, as frequently, the proper question is not *who* she *was*, but *what* she *is*, and that question the delighted reader can easily solve for himself. She is the genius of the place, and will symbolize all that the perfected

earthly civilization she represents can do and be to one who, like Dante, had perfected his intellectual, aesthetic and moral nature, by way of preparing for higher qualities in which he was still deficient. 44. Judging by the peculiar beauty of Matelda's expression, Dante suggests that she is not only lovely, but in love. Intensely noteworthy here and henceforth is the exquisite delicacy of Dante's words and manner. Gentlemen are Lady-made. 50. Proserpina, the daughter of the goddess Ceres, was picking flowers, when carried off to Hades by Pluto, to be the moon-like goddess of the mystic lower world. 52. "O tempora, O mores!" 63. A probably unsurpassed compliment, which only natures like Dante's could utter, or think deserved. 66. The only occasion when Cupid wounded any one by accident, was when, in kissing her, one of his arrows pricked his mother Venus, and caused her to fall passionately in love with Adonis. 69. Spiritual flowers have their seed within themselves, and all the scholarship in the universe will not trace them to any external source. 70. These "tree steps" may mean no more here than they did in the Vale of Flowers (Purg. VIII, 46), namely, a short distance; but if, as some think, they stand for the three parts of Penance, Contrition, Confession and Satisfaction, still to be gone through by Dante, they must be taken with reference not to his moral, but to his spiritual imperfection, for which he will soon do penance. The moral "three steps" he had crossed before entering the Gate of Purgatory, and besides, his spiritual failings separated him from Beatrice, and not from Matelda. 71. The Hellespont (the Dardanelles) was crossed by Xerxes of Persia when invading Greece, prior to the naval battle of Salamis. Ovid tells how Leander used to swim across it from Abydos to see Hero, a maiden of Sestos on the other side, to be followed ages after by Byron, who helped make it a record swim. 75. As the Red Sea and the Jordan did open for the Israelites. 78. The mythical Garden of Eden, like Dante's Terrestrial Paradise, placed by man's imagination in a far distant and primitive past, represents the ideal state of human civilization which would obtain, were men universally to be what they know they ought, and at heart really want, to be; but which mere intellectualism will never fit them to become. 80. Psalm XCII, whose fourth verse reads: "For Thou, Lord, hast made me glad through Thy work." Matelda's pleasure comes from her delight in collecting the best truths, beauties and good impulses of the material civilization,

which she symbolizes. 85. The river Lethe and the breezes in the trees seem to contradict what Statius had said about the atmospheric properties of the upper part of Mt. Purgatory (XXI, 43, etc.). Dante is to learn symbolically that the laws of the spiritual, are not those of the material world, though suggested by them. 88. Every thing spiritually real is self-caused, or caused from within. 91. The Universal Spirit must get His joy from His own perfect nature, which consists in being freely, endlessly and joyously creative. 92. Literally, a reference to Adam and Eve and the Garden of Eden; spiritually, to the innate potentialities of man and his civilization. 96. "Play" does not mean self-indulgent idleness, but happy, zestful and creative toil. 101. Mt. Purgatory's summit allegorically, therefore, represents Man's mastery over the outside material world by intelligence, and over his own nature by character, which double mastery serves to liberate him from its tyranny. 103. In the following explanation Dante uses the mediaeval belief that high up the air revolved around the stationary earth from East to West, as did all the heavenly spheres, as a means of stating allegorically that the higher phenomena of life have universal causes, and that even the lower are but the materialization of ideas and ideals. Even the material civilization of man, as we know it, is ultimately the fruit of the ideas and ideals of very few men, whose seed in time found fertile soil. 106. Resistance brings what was sub-conscious to consciousness. 117. Unaccountable genius may be tentatively accounted for as the result of inherited potentialities brought out by a conscious fight with a resisting environment. 119. Inexhaustible is the wealth of man's spiritual nature, still waiting to be exploited, as that of his intellectual nature has been partially, in conquering the resistance of matter. 121. The river Lethe is here described as being but one half or phase of a two-fold spiritual stream which, not being quantitative, is inexhaustible. That which is called Lethe does not cause oblivion of everything in the past, which would mean spiritual annihilation, but only the forgetting of all bad memories and of their enslaving and depressing effects. This is the wonderful contribution Dante made to the old Nirvana-like Pagan conception. The other stream, which is wholly Dante's own invention, and which he named Eunoë, recalls to mind all good memories, which Man is, so to speak, enabled to capitalize. Wonderful, too, is the further thought, that one of these streams will not be effective without the other. To

really forgive, one must simultaneously give, the giving vitalizing the forgiveness. 133. Perfect earthly happiness would be realized, could one recall into vivid perception from the depths of one's subconscious self the latent memories of all the good that one has known, and even of what little one has done and been. 136. A corollary is an easily drawn inference from a demonstrated truth. 141. Parnassus, a mountain in Phocis, sacred to Apollo and the Muses. The great Poets are, indeed, dreamers of an ideal state of things, whether the latter be placed by imagination in a lost Eden, or in an unwon Paradise. 142. Innocence does not mean ignorance of evil, but inner mastery over it. The creative mind, whether God's or Man's, knows but one spiritual season, Spring. "Nectar" is the "water gushing up into eternal life." 145. Genuine Christian truth is only the realized goal of what the highest classic culture of Antiquity was aiming at, was trying to think and feel and love, and whose imperfect attempts were so beautifully expressed.

CANTO XXIX

TERRESTRIAL PARADISE. ON THE BANKS OF LETHE. THE MYSTIC PAGEANT OF REVELATION AND THE CHURCH 338–349

1. The author of the Vita Nuova, and the leader of the school of the "*dolce stil nuovo*," well knew the looks and tones of those who were really in love, whatever the object of the love. 3. Psalm XXXII, 1, "Blessèd is he whose trangression is forgiven, and whose sin is covered up." Dante quotes the last part as determining the full significance of the first; his own sins are to be not merely forgiven, but hidden forever by the waters of Lethe. Forgetting is the most important part of forgiving. 8. Up-stream, toward the south. 10. After Matelda and Dante had each taken some fifty paces, the stream turned, and they then walked East. 18. It is interesting to note that the mystic procession's advent is marked by a flash as of lightning, while its stopping, later on at the end of the canto, is announced by a stroke of thunder, as if it had all been a quick vision which it took much longer to narrate than to see. 21. The simplest possible way of describing astonishment. 24. In Dante's quaint reproach of Eve for having been the original cause of man's banishment from this, the Garden of Eden, he seems to assume that some-

thing different was to be expected from the fact that she was a woman, that she had no other women as tempting companions, and as yet no deteriorating experience; and in closing he seems to take it all as if it were a personal injury to himself, though, to be sure, he is speaking vicariously for Man. 30. Hardly, as has been suggested, till the Judgment Day, for without Man's sin, there would not have been any day of reckoning for him. Dante must have meant all his previous life. 31. As Paganism was to Dante the foundation for Christianity, so the Terrestrial Paradise and its happiness are an adumbration of the highest joy, which, after all, must for man be a human joy, or none at all. 33. The promised sight of Beatrice. 37. A final appeal for inspiration to the Muses, before the appeal to Apollo himself, with which the Paradiso opens. 38. A partial definition of genius is its willing ability to "take pains." 40. Mt. Helicon in Boeotia, near Parnassus, the seat of the Muses, from which gushed forth the fountains Aganippe and Hippocrene. 41. Urania, the Muse who presided over astronomical and celestial matters. 47. The "common object" is that which may be apprehended by more than one sense, and so may be the cause of illusion. Shape, for example, may be both seen and felt, while color can only be seen. At a distance two very different things may look alike, and two similar things different, which peculiarly applies to distance in time, for even recorded words do not have the same connotations in different centuries, in spite of what dictionaries may say. 49. The intellectual faculty of discriminating by making comparisons, which is the foundation of rationally acquired knowledge, and stands in contrast with intuition. In the present case, closer observation showed that what Dante thought trees, were in reality candlesticks. Similarly the melody was recognized as a song, whose articulated words were at last made out to be the "Hosanna to the Son of David!" by which Jesus was greeted on entering Jerusalem. 53. The full moon, shining at its clearest, at the darkest moment of the night — and all in two lines! 56. Virgil, marvelling at the sight, no less than Dante, has nothing to say, for he has come to a place "where he can of himself no further see." The human intellect, if humble, can only wonder, when facing purely spiritual truth, which has to be apprehended, as it is revealed, intuitively by a direct act of consciousness. This is Dante's first experience of the fact that he can no longer get help from Virgil, the Reason upon which he had so long

and loyally relied, but must henceforth see with the eyes of his soul. 60. A reference to the dignified slowness of wedding processions. 64. White is the color of Faith, by which those here clothed in it followed the leading of the moving spiritual light above them; and Faith consists in following the basal vision of the soul. 67. Since the procession is coming down the stream's right bank, opposite to Dante, who is on the other side, he has the water on his left. 68. Seeing his left side in the light reflected from above may imply that, in that light, Dante was not yet spiritually renewed, as he already was otherwise. 77. The seven flaming bands of light are in the prismatic colors of the sun-made rainbow and of the halo around the moon, Diana being called "Delia" because of her birth with Apollo on the island of Delos. 79. These seven standards of light represent the seven interfusing spirits of God; Wisdom, Understanding, Counsel, Might, Knowledge, Piety and the Fear of the Lord, which latter is the beginning, though only "the beginning, of Wisdom." 81. The fact that the seven banners of spiritual light were contained within the limit of ten paces, ten being the perfect number, may refer to their all inclusive perfection, or to some imagined close relation between them and the ten commandments, which shadowed them forth in the moral field. 83. The twenty-four Elders represent, by a fairly plausible computation, the books composing the Old Testament, viewed as an evolution of faith in the coming Messiah, or the first part of Revelation, and are clad in white, and wear lilies, white being the color of Faith. Their song is composed of a version of the greeting addressed to the Virgin Mary by Gabriel, and by Mary's cousin Elizabeth, Dante adding words in praise of the beauty of the pure Motherhood she was to represent. 92. These four represent the Gospels (not their authors) while the leaves around their heads stand for Hope, or the ever-green nature of their message; the eyes of their six wings may stand for the swift spiritual quality of the insight they display into human and divine nature, and the relation of these to each other. 96. Argus, who had a hundred eyes, was set by Juno to be the guardian of Io beloved by Jupiter. 98. Again a hint to remind the reader that the poem's author is pressing on to a definite goal, and has planned symmetrical proportions for every section of his work. 101. The cold North was in Hebrew mythology associated with God's presence, which was thought to be specially manifested in the elemental forces of Nature. 105. Ezekiel had described these "living

Creatures" as having four wings, while the St. John of the Apocalypse, had given them only four. It will be noticed that Dante does not say that he agrees with John, but that John agrees with him. Similarly in the Paradiso, Dante will make Beatrice say that Dionysius named and divided the Angels as she, which means as Dante, did, while St. Gregory disagreed. This is the grand magnanimous style. One should look clearly and report with fearless sincerity what one sees oneself, whatever others may see; for thus only will the truth be gradually rounded out by fusing the results of different spiritual points of view. Just why Dante preferred the suggestiveness of three pairs of wings is not evident, unless his doing so be another illustration of his interest in the fundamental significance of tri-unity, with which the Gospels are spiritually, though not theologically inspired. 107. The Chariot is the symbol of the Universal Christian Church resting upon two wheels, probably meant to stand for the Old and the New Testaments, though some think Dante had in mind the two supporting monastic orders of St. Francis and St. Dominic, which is, of course, a narrower interpretation. The Griffon drawing it is an allegorical figure having the body of a Lion and the head and wings of an Eagle, and is used to symbolize the double nature of Christ as the Man-God, in whom the humanity of God and the perfected divinity of Man are severally revealed and fused. For Dante, as the reader will see more and more clearly, the doctrine that Man's spirit is the only revelation, for man, of the Spirit of the Universe, is fundamental, for only spirit can apprehend spirit, whatever the words, intellectual systems or organizations, into which it may well be materialized. It is universally implied in the beliefs of Christians whether theologically denied, or not. God means Man's God, and if Jesus be the preferred man, God, for man, means Jesus' God; men know no greater. 109. The Griffon's wings extending upward out of sight signify the incomprehensibly infinite nature of the conscious human soul, overflowing as it does the spatial and temporal limitations of his body and intellect. As they rise, the two wings enclose the midmost stream of light which stands for the spirit of Might, and have on one side, the more heavenly spirits of Wisdom, Understanding and Counsel, and on the other, the more earthly ones of Knowledge, Piety and Fear of the Lord. The members of the Griffon's body, which are lion-like, are of the color of flesh and blood, to indicate the mortal part of human nature. 115. The refer-

ences here are to the triumphs in Rome of Scipio, the conqueror of Hannibal, and of Augustus Caesar who was granted one three times; and to the story of Phaethon, who misguiding the chariot of the Sun entrusted to him by his father, Apollo, scorched the skies, and, frightening the Earth, was killed by Jupiter, who punished in the son the mysteriously allowed sin of the father. 121. A beautiful allegory of the three spiritual Christian virtues, or functions, Love (red), Hope (green) and Faith (white), all of which are creative. Hope depending upon the quickening received from either Love or Faith, is always led by the rhythmic song of one of her sisters. 130. On the left of the Car representing the Christian Church Dante has placed with marvelous catholicity the four Pagan virtues, Prudence (foreseeing preparedness in the light of the past), Temperance (self-controlled use), Justice (the equal balancing of rights and duties), and Fortitude (fearless and daring tenacity of will). They are clothed with purple, which was a distinctly red shade in the Middle Ages, in order to link them with the leading Christian virtue of Love, in whose spirit they should be used. They are led by Prudence, which in dealing with the present, simultaneously "looking before and after," takes the past and the future into consideration. 133. The rest of the procession is made up of the writers in the New Testament who followed the Evangelists. The first is St. Luke, reputed the author of the Book of Acts, and called by St. Paul "the beloved physician," and hence a follower of Hippocrates, the famous Greek father of the medical treatment of Man. The second is St. Paul, the writer of the great epistles, who symbolically holds the sharply cutting sword of the spirit of truth, whose surgical function is to wound man for his good. 142. These are the authors of the minor epistles, Sts. Peter, James, John and Jude; they are followed by the old man, St. John, as the reputed author of the Apocalypse or Book of Revelation, a vision seen in a dream-like trance. 145. They are robed in white, since similar in their faith to those who stood for the Old Testament, but their distinctive color is the red of Love, with which in their writings they looked back toward Christ, rather than merely forward to Him in Faith. 151. With the peal of thunder the procession stops, the candlesticks with their banner-like flames still at its head. The symbolism seems to be that of scriptural Revelation, and its organ, the Church (the Chariot) coming to find Man (Dante). As to the great Pageant as a whole, it will be noticed that the proces-

sion proceeds historically in the order of time, and from East to West, under the canopy of the one eternal Spirit of God, broken into its seven interpenetrating spirits prismatically separated, but one; and that it also forms a cross, whose arms are the dancing Christian and Pagan virtues stretching out on either side of the Chariot. These virtues being the handmaidens, or functions of Beatrice, God's spirit in Man, serve as links between her and the organization known as the Church, of which she will be left to be the guardian and critic.

CANTO XXX

TERRESTRIAL PARADISE. ON THE BANKS OF LETHE. THE APPEARANCE OF BEATRICE. THE DISAPPEARANCE OF VIRGIL. DANTE REPROACHED BY BEATRICE FOR SPIRITUAL SIN 350–361

1. The septentrion is the name given the constellation of Ursa Minor, the little Bear or Dipper, on account of the seven stars composing it, among which is the North star watched by helmsmen in navigation. Here it is applied to the constellation of the seven Spirits of God flaming above the procession. 7. The twenty-four elders in the van, the object of whose prophetic writings was the Griffon-drawn Church. 10. The Song of Solomon, in which occurs the quotation, rendered in the Latin version "Come from Lebanon, my spouse, come from Lebanon, come," which explains its being said "thrice" here. The 'spouse' is the Church, symbolized by the Car, to whom this first greeting is addressed. 17. A large number of Angels next utter in praise of the Church's Bridegroom the words with which Jesus was greeted by the Jews on entering Jerusalem. In the Italian text the words "at such an elder's voice" are given in Latin, probably for the sake of the rhyme, and to match the other two Latin quotations; it, therefore, did not seem necessary to italicize them in the translation. 21. The beautiful words they utter as they throw their flowers in the air are quoted from Virgil's Aeneid; they were used by Anchises in Hades in the famous passage in honor of Marcellus (Aeneid VI). The use of them here, and in rhyme with a Gospel quotation, may have been intended by Dante as a last tribute to the beloved Latin teacher, to whom he owed so much of "the lovely manner which had hon-

ored him." So far the mystic procession, which has stopped to prepare and meet Dante, who is now about to meet Beatrice: hereupon the latter appears, her resplendent beauty so veiled that Dante is able to look at her, but not see her distinctly. 31. This Lady, whose olive crown signifies Wisdom and Peace, whose white veil, green cloak and red garment stand respectively for Faith, and Hope, and Love, is Beatrice, the Florentine girl, Beatrice Portinari, whom Dante had loved from his early youth until she died in 1290, inextricably blended with the apotheosized Beatrice of the Divine Comedy, whom he made the symbol of his own, and of Man's, inmost spiritual nature. In this latter sense, she is one who is "worthier than" the Virgil who represents man's rational nature which creates Science (Inf. I, 22); who through the poem is increasingly "beautiful and happy" (Inf. II, 53); who is "not a friend of Fortune" (Inf. II, 61); who desires to return to Heaven (Inf. II, 70); "through whom the human race excels all things" on earth (Inf. II, 76); "whose lovely eyes see everything" (Inf. X, 131); who "withdrew from singing praise to God" to inspire and commission Virgil (Inf. XII, 88); who will be able to explain his course to Dante, if he attain to her (Inf. XV, 90); who will be to Man "a light between his intellect and truth" (Purg. VI, 45); whose function it is to believe, as it is Virgil's to reason (Purg. XVIII, 46); who *knows* what Free Will is (Purg. XVIII, 73); who is to remain, when Virgil, Man's reason, vanishes (Purg. XXIII, 128); who had been separated from Dante by the fires of moral purification (Purg. XXVII, 36); one such, in short, who will satisfy these and all other texts about her in the rest of the poem, ending with those which describe her as seated in Heaven's Mystic Rose as one of its individual concrete patricians in the third rank. All this suggests that she is not the Church (the Chariot, whose guardian she is) which is an organization for the furthering of Man's spiritual interests, and can at times go wrong, as she can not; nor is she either Faith, Hope or Love, which are her garments, and handmaidens; nor is she Revelation (the Procession of Scriptural writings) which does not "see," but reveals; nor yet Theology, which has been a more or less illuminating or petrifying intellectualization of the spiritual data furnished by the latter. Beatrice, in the opinion of the present annotator, who refers his readers to his prospective Commentary for further persuasions, stands in the allegory of the Divine Comedy for what is fundamental to both Revelation

and the Church, which are for Man, and for man to guard. If, however, the reader still prefers to identify Beatrice with either, he will be in excellent company. The present interpretation holds that she represents Dante's and, therefore, Man's or the reader's inmost, intuitive consciousness or immortal spiritual nature, whatever the latter be called in religious or scientific language; she is what every one knows more or less clearly as his inmost self, as that which tells him more or less clearly when he is wrong, or in discord with his own nature, and which, fundamental to the Reason it vitalizes and renders utterly dependent upon its intuitions, is temporarily clothed with an instrumental material body. She is, in short, to Dante, in the poem, and to Man, heart of his heart, and soul of his soul. In what follows, Dante will at times, in the supreme idealism of his human love and divine joy, inextricably fuse the spirit of the historical Florentine woman he loved with his own historical self, in such a way as to unite in one allegorical picture all that is subjective and objective in human nature. 39. Dante's old self-reverence is returning with memories of the Beatrice, in whom he had objectified it. 48. It is interesting to note here that the very last words addressed by Dante to Virgil are a literal translation of words used by the latter in his Aeneid to describe Dido's newly awakened love: "*Agnosco veteris vestigia flammae.*" 49. With the awakening to full consciousness of his inmost spiritual nature, symbolized by Beatrice's appearance, Dante finds the old vital significance of his mere reason no longer responsive. Virgil has vanished, dimmed by an infinitely brighter, because not merely a relative, light. The intuition of Consciousness is basal even to intellect. 55. This is the first and only time that the poet mentions his own name in the whole poem, circumstances justifying it, as he will say below. The "other sword" is the long reproach which his inmost nature will make to him for his disloyalty to its demands and persuasions, in yielding priority to his merely intellectual and worldly interests. In the sudden, and unexpected words of this speech Beatrice makes her appearance like a piercing sword-thrust, overwhelming all resistance. 70. None can be so "royally stern" as one who can also seem supremely beautiful and happy, an effect which the highest intellectualism is incapable of producing, since at its best it can only make one proud, or such as the illustrious Pagan intellects in Limbo, "neither sorrowful nor glad." 73. Holding back, indeed, her warmest words, Beatrice expresses

her sense of her own majesty by using the plural pronoun in announcing that she is that in Man, whence happiness comes, '*Beatrice*' meaning, 'that which blesses.' In the subtle irony of her two following questions she tells Dante that it was only through her after all that he had received the help of Virgil which had enabled him to see the real significance of sin, and progress so far as he had; and that, since inner happiness was the real object of life, he had spiritually sinned in thinking that it could possibly be attained by achieving political, intellectual, artistic, or even moral fame. 79. It is the blending of severity, pity and love that makes a mother's rebuke so bitter. *Acerba*, translated "harsh," literally means 'unripe,' which suggested the translation in Professor Grandgent's suggestive note "pity that is not ready to reveal itself." 83. Psalm XXXI, whose eighth verse ends with "Thou hast set my *feet* in a large room" — *pedes meos*, in the Latin, coming last. 85. The psychological insight shown in the result of the Angels' intercession and sympathy is worthy of note. Every one has seen children hold their own when rebuked, until some one pleads in their behalf, and then the deluge! 86. The Apennines are as it were the backbone of Italy, and Dante knew them well. Its "living beams" are the forest trees which clothe them. 89. Africa, in whose equatorial regions the sun, when overhead, as it is twice each year, casts no extended shadows. 97. This is the moment of Dante's spiritual contrition or remorse. 103. The following arraignment of Dante is made all the more bitter by being addressed to him only indirectly, and is wholly to be interpreted as a reproach for his spiritual and not for his moral faults, which were already expiated. Dante's moral score was settled, when, having passed through Purgatory's final purifying fire, he was crowned by Virgil; for moral sins are sins against one's fellow men or one's own lower self, while those that are spiritual are against one's highest self (Beatrice), and God, as the Universal Father Spirit. 109. Greatly was Dante gifted, Beatrice urges, not only as the result of the astrological influences of the heavens at the moment of his birth, or as we should now say, of inheritance and environment; but also because of special help from God. As to why certain individuals are more highly endowed than others, or why they are born into a richer or more favorable environment, must belong to the class of fundamental questions, for which there is no answer. What really is, is, and there an end. 115. Dante's

"early life" undoubtedly refers to the time when under the influence of his pure love for Beatrice Portinari, he was at his spiritual height and wrote his Vita Nuova. His return to it after his fall is told in his Divina Commedia. That this early love of his was the love of a woman does not prevent its having had an intense spiritual significance for him. Love is always creative, and Dante's love for Beatrice made him creative in the highest sense. 121. Dante remained wholly under Beatrice's cultivating and spiritualizing influence till about a year after her death, which occurred in June, 1290. 124. As Dante computed ages, "man's second age" began with the twenty-fifth year. Beatrice was a little more than twenty-four when she died, or "changed her life" from that of an embodied, to that of a disembodied, spirit. 126. Whatever significance is to be given to the "others," to whom Dante is charged with having given himself after Beatrice's death, he certainly does not mean other women, but probably refers to the purely intellectual and political interests in which he allowed himself to be absorbed, with the result of cooling his memories of her, and that loyalty to his own soul which he had connected with her, and which she had intensified. 127. It is hard to realize that the beautiful and good lost on earth by death are only the more beautiful and good "elsewhere." 130. Rank, learning and fame, in themselves, lead ultimately to no lasting inner satisfaction. Joy, as Bergson has wonderfully said, comes only from creation, the highest form of which is creation of self. 133. Dante seems to have believed that Beatrice still influenced him after her death in the dreams and visions he recorded in the Vita Nuova, and who knows but that by some unadulterated and spiritually dignified means she really did, "deep calling unto deep." 136. Nothing could have aroused Dante at that stage, short of a realization of the significance of sin, acquired under the guidance of the Reason in which he had come to rely so exclusively, and whose limitations he must thereafter be brought to know. 142. Fate is a term used to signify self-compulsion; in God's case, since by definition He is the Spirit of All that is, and is hence unlimited, fate is His Will, of which all discovered laws, whether physical or spiritual, are only special manifestations. The law here is that it is impossible to forget, or really forgive oneself for, a wrong, of which one has not previously suffered the cleansing pangs of remorse.

CANTO XXXI

2. Speaking to Dante directly, and no longer indirectly, as when addressing the Angels. 11. Not having yet been bathed in Lethe, Dante could not have forgotten his past spiritual sin. 13. "Perplexity caused by his desire to tell the truth, and by his sense of shame. 22. That is, what caused thee to cease listening to the purest impulses of thy soul? The thwarting obstacles are described in terms of mediaeval warfare, in which ditches were dug, and chains stretched across roads and city streets, as certain large rings on old palace walls in Florence and elsewhere still attest. 29. Other guides than that which Beatrice represented. 30. The Italian *passeggiare* is used in the sense of making love to a girl, because of a habit lovers had of walking frequently in front of the house of those they hoped to see by chance at a window. 34. Present interests are necessarily almost wholly concerned with bodily and material outside affairs; the soul dwells rather on memories stored up in the purely spiritual past, and on an imagined but still uncreated future. In Dante's case, the political and intellectual interests to which he had feverishly devoted himself soon after Beatrice's death are what caused him gradually to forget her, and allow the spiritual beliefs and interests he had associated with her to grow weak. As no praise is so increasingly grateful as that of one's own soul, so is no reproof so relentlessly bitter. 39. Dante's confession is not for God's sake, but for the sake of his own inner harmony; *con-fessio* means an acknowledgment of truth by the outer to the inner self, and is the first step toward self-reconciliation. 40. *Gota*, "cheek" is a happy rhyme-word here instead of 'mouth,' since it suggests the blush of shame. 42. This metaphor is taken from the wheel of the knife-grinder, which can be turned against the knife's edge so as to blunt it instead of sharpening it. In the real spiritual world punishment can have no other object than the creative one of producing a re-harmonizing confession, contrition and reconciliation. 45. The Siren in Dante's second dream represented the lower moral sins, avarice, gluttony and lust; here the

same sort of thing undoubtedly, but applied to the spiritual field — undue eagerness for and absorption in political preferment, unbalanced feeding of intellectual curiosity, and the lust of popularity and fame for their own sake. It cannot be too often repeated that Beatrice is a spiritual, and not an intellectual or primarily even an ethical, guide. She is concerned with the relations of the human soul to itself and to God; her domain is that of Intuition and Consciousness, as Virgil's domain was that of Reason. 49. While making a wonderful tribute to the beauty of body and soul of the historical woman he had loved, Dante is also dwelling upon the inexhaustibly rich, though little exploited, attractions of man's highest nature, those that lie deep within one's own soul, and in that of those whom one's love can sound. If one believe in "another world" of continued conscious existence, it ought to mean something that one we loved is in it. 50. Of the soul at death Dante said in his Convito that it seemed "to be leaving an inn and returning to its own house." 55. When Beatrice passed from her earthly life, Dante should have been more than ever interested in the spiritual life he could still have in common with her, in spite of the mere loss of her bodily self, a relatively "deceitful thing." (How then can Beatrice stand for the Church, or Revelation, which have not died?) 59. Of this *pargoletta*, "young girl," we have the interpreting statement of Dante's son, Pietro, that after Beatrice's death his father "gave himself up to poetry" (of the art for art's sake kind), "and to other worldly sciences." This should be enough to relieve Beatrice in the other world from any vulgar accusation of jealousy of some other actual girl, or woman. Dante in this whole passage is reproving himself for having almost given up his belief in himself as a soul, in the spiritual world as the fundamental one, and is here confessing that he should have known better. 67. After hearing her reproach, Dante is to look up and see how beautiful, though still veiled, she was whom he had neglected. Once the compelling beauty, and majesty of the conception of a spiritual world have been seen, how impossibly ugly and undesirable becomes that of a merely material, machine-like, mathematical and endlessly mortal world becomes! 71. The wind blowing from the North across the mountains, hence called *tramontana;* or that from the South, or Africa, the Libyan land, whose king, Iarba, was the lover and protector of Dido of Carthage. 75. Though a full grown, bearded man, he had been acting like a beardless boy. 80. No longer look-

ing at Dante but waiting for the full effect of his contrition and confession in the satisfaction of his remorse, Beatrice is looking at the source of all spiritual joy, which is not a mere theological Griffon, or cold intellectual abstraction; she is contemplating the full significance of the fact that God is Man's God, and that Man is God's Man, or that the child-spirit is, potentially, of the same nature as the Father Spirit, one as deathless as the Other. Man is spiritually as well as intellectually *chez soi* in the Universe. The Incarnation is not merely an inexplicable symbolic historical fact, but an eternal one, which needs no explanation, since partially realized or potential in every one's consciousness. 84. Instead of the second *vincer* of the Italian text. Witte's second edition offers *che vincea*, which has the unorthodox authority of good sense. 92. Dante, having now fully completed his penance, Matelda returns to his side to bathe him inwardly as well as outwardly with the waters of Lethe, and cause him to forget all in his past that will hinder his unalloyed joy in seeing in Beatrice unveiled the woman he loved and the self of his own ideals. 94. Some ecclesiastically minded commentators here hold that Matelda stands for the priest administering absolution; but such absolution does not produce forgetfulness. Doctors may help Nature, but Nature does the healing. 98. Words from Psalm LI, 7, which continue: "and I shall be clean; wash me, and I shall be whiter than snow," and are used in the rite of absolution. Twigs of hyssop were used in the symbolic sprinkling practiced in the ceremony. 104. The four Pagan or Cardinal Virtues, Prudence, Temperance, Justice and Fortitude, which should be regarded as preparatory and ancillary to spiritual consciousness, as soon as it has appeared in an individual or in man at large. 110. The "three" are the spiritual Christian Virtues, Faith, Hope and Love, already adumbrated in Beatrice's garments, the cultivation of which develops the soul's insight into its own nature, and expands its power, since all three are creative forces. 116. Beatrice's eyes may have been called "emeralds," because suggesting hope, or because of their peculiar splendor. 121. The real mirror of the blended humanity and divinity of the Christian conception of God is the concrete human being, which according to its purity finds it easy to pass instantly from a realization of its finite to that of its infinite nature, without losing its sense of self-identity. Spiritual truths can be understood by one who has learned to look magnanimously within and not pusillani-

mously without. 132. The Italian *caribo*, tentatively rendered "roundelay," seems to have been a circling dance so well known, that none of the early Italian annotators took the trouble to explain it. 134. Dante had been called by Beatrice Lucia's "faithful one" (Inf. II, 98), as he is Beatrice's here. In spite of his temporary backsliding, he had always been a lover of light and of spiritual ideals. 137. Whatever the beauty of the eyes, the soul's subtlest expression is in the mouth, possibly because, while the former receive, the latter gives. 139. The reader had better make his own comment on the exclamation of wondering joy with which Dante here closes this most momentously magnificent canto, as he tells us that all that is most glorious in the outwardly and inwardly visible universe known to man, but imperfectly measures the potentiality of the soul, in whose eyes it is able to seem glorious.

CANTO XXXII

2. From 1290–1300, ten years since Dante had seen Beatrice, and since he had listened paramountly to the hests of his own soul. 8. Faith, Hope, and Love, who were on the right side of the Car, which Dante is facing. 9. It is possible to give oneself up too much to introspection, or consulting one's soul; truth can also be seen in the reality that can be gleaned from other souls, and from the course of events. 14. All else seemed small compared to what Beatrice represented. 17. The "glorious host" of the writings, or instruments of Revelation, is about to return eastward to Heaven, leaving the Church, and Beatrice, God's spirit in man, to treasure up what they had seen. With the close of the New Testament, Revelation was supposed to have ended! 19. When exposed by wheeling, troops covered themselves with a wall of their touching shields. 22. The twenty-four representatives of the Old Testament. 25. All seven virtues returning to their places beside the Car, the Griffon (Christ) moves it without physical effort by purely spiritual means, which are similar to those used by the Angel

Boatman when bringing souls to Purgatory. 28. Matelda and the two poets (we had forgotten Statius) were at the right wheel of the Car, whose turning to the right caused it to move in a smaller circle. 31. It is interesting to notice that a beautiful woodland is Dante's idea of an ideal dwelling place. 36. Beatrice alights from the Car (the Church), which is now to be made subject to the secular authority, in accord with the teaching that "the powers that be are ordained of God." 37. "Adam!" is murmured as a reproach to him who first disobeyed established law. The Tree represents supreme secular power, which in Christ's time and long after, and theoretically even in Dante's age, presented itself in the form of the Roman Empire. Denuded of virtue, it was to reclothe itself therewith as a result of the influence of the virtues of the primitive Church. The Tree's intangibility, and ever increasing size from its trunk upward, portray what Dante thought of the God-ordained rights and development of Rome, toward universal dominion. Externally Rome lost her imperial political status, but she will always be the Eternal City, the mother of the Western world. 41. India had as great a reputation for its trees in antiquity, as California has now. 43. Christ is praised for his submission to the secular authority of the place and time in which he lived. Cf. "Render unto Caesar the things that are Caesar's," a text which had deeply impressed Dante. Man's duty to obey both secular and spiritual authority was one of his strongest tenets. 47. Because of Man's double nature, symbolized by the Christ conception, he knows that obedience to one authority is as necessary as to the other, law and order depending for efficacy upon force in the material world, and upon freedom in the spiritual. 48. A rendering of Christ's words to John the Baptist, "Thus it becometh us to fulfil all righteousness" (Justice). 49. Christ by His own teaching bound the Church to submission, in secular matters, to the secular power, whatever it might be. That the pole of the Car was formed from the wood of the Tree probably refers to the Roman headship of the Church. 52. In spring, when the sun is in Aries, the Ram, which follows the constellation of Pisces, the Fishes (Carp), and before it pursues its course under Taurus, the Bull. 58. The imperial purple, representing the four cardinal virtues which flourished after the grafting of the Church on the Empire. 64. The old story, frequently drawn upon by Dante, of Argus, who was set by Juno to guard Io lest the latter should be approached by Jupiter, and who was killed by

Mercury who lulled him to sleep by singing the story of the love of Syrinx and Pan. 73. Dante here tries to suggest his glorious vision of the departing Griffon and the rest of the procession, by comparing it to the scene of the transfiguration of Jesus, quaintly called the Apple tree, after which the three Apostles were aroused with the call: "Arise!" Here Dante is similarly aroused by Matelda. 86–99. Beatrice is left to be the guardian of the Car, surrounded by the seven Virtues, each of whom holds in her hand one of the seven flaming candlesticks of the Spirit. This would seem to mean that after the death of Christ, and the closing of Revelation, Man's quickened and instructed spiritual nature was left to care for the Church, the organized body of Christians. The fact that Beatrice is seated on the bare ground suggests the simplicity of early Christianity in its control of the infant Church. Auster and Aquilo, are the strong north and south winds. 100. Dante is now told by Beatrice that, after being for a short time with her in the Terrestrial Paradise, he will thereafter be with her forever a citizen in the heavenly Rome, Paradise, the City of God. This means first a union in love between the historical Dante and Beatrice, and, allegorically, a perfect union between the purified man (Dante) and his spiritual self, as I have tried to show, for it is hard to see how either Dante or man could naturally be thought of as a fellow citizen in Heaven of either the Church or of Revelation, or of any other vague theological or ecclesiastical abstraction. 103. In view of his return to earth, Dante is bidden watch the vicissitudes of the historical Church, and report for the good of an erring world what he saw. What follows is an allegorically expressed history of the Christian Church from the first persecutions down to Dante's time, as he read that history with the eyes of his soul. Again we have a picture of God's spirit in man sitting in criticism of the secular and ecclesiastical organizations, each of which exists for man, and not man for them, as institutional tyranny is apt to claim. 112. The Eagle, standing for the Roman Emperors who from Nero to Diocletian persecuted the Christian Church, thereby not only depriving the Empire of the early results of Christianity in its midst, but injuring itself, far more than it did the shaken but unbroken Church. 118. The Fox represents the early heresies which attacked the very foundations of the Church's belief, and which were put to flight by that for which Beatrice stands, man's enlightened spirit. Strange and unnatural as may

be now the orthodox beliefs of this distant period, their spiritual position is still capable of being defended. 124. The next attack upon the Church was made through the growing benefactions of the Christian Emperors, starting with the supposed historical donation of Constantine, whereby the Church was endowed with temporal or political power — the feathering of the Car by the Eagle. The separation of Church and State, as well as opposition to the simultaneous worship of God and Mammon in the former, is one of Dante's cardinal doctrines. The endowment of spiritual institutions has always proved one of the most insidious dangers to what should be their real interest. 129. An echo of the legendary words, "Today poison has been poured into the Church of God," believed to have been heard after Constantine's donation. 130. In the Dragon commentators have seen the schism in the Church, resulting either from the breach between its Eastern and Western parts, or from the loss it sustained by the advent and growth of Mahomedanism. 136. The untouched Western Church now fell more than ever under imperial authority and influence, because of the increasing endowment of power and wealth it continued to receive, which were none the less injurious spiritually, because the result of kind intentions. 142. The Church transformed by worldliness, an intellectualized faith, and a lust for material wealth and political power, now becomes monstrous, and puts forth seven heads, which in contrast to the seven spirits of God, represent the three spiritual sins, Pride, Envy and Anger, which being harmful to the individual and to others, have two horns; and the other four, Sloth, Avarice, Gluttony and Lust, which being mainly harmful to the sinner himself, have but one. 148. In the shameless Prostitute, and in the Giant, most commentators agree to see that whole period of worldly corruption of the Papacy in Dante's age, especially under Boniface VIII and Clement V, which conniving with, or tyrannized over, by the Kings of France of the time, notably Philip the Fair, ended in the outrages of Anagni, to which Dante has already referred with indignation (Purg. XX, 85), and in the transference of the seat of the Church from Rome to Avignon in 1305. The Prostitute's turning her eyes on Dante may mean the Papacy's spasmodic attempts to side with the people, or Man, which Dante represents in the allegory, though some think it refers to Papal attempts to appropriate Tuscany, for whose interests Dante felt himself responsible, and add it to its temporal domains.

CANTO XXXIII

1. The first line of Psalm LXXIX, "O God, the heathen are come into Thine inheritance; Thy holy temple have they defiled." It is sung alternately by the three Christian and the four Pagan Virtues, out of sorrow for the havoc then wrought in the Church. 9. Turning red with indignation and prophetic fire, Beatrice uses the words of the prophecy of Christ to his disciples (John XVI, 16), to promise the return of the spirit of Christ to the Church, as well as its moral reformation, and the return of the Papal court from Avignon to Rome, which was held by Dante to be its Divinely appointed seat. It should be incidentally noticed that, since Beatrice was not to be separated from the seven Virtues, which are her servants or functions, as they are of Man's Spirit, she is not promising her own return. 15. Statius, who, though Virgil left, remained with Dante, as a silent sharer of his experiences in the Terrestrial Paradise, but not of his ascent with Beatrice. 17. A plausible explanation of the time described as between nine and ten steps, is that they represent the years that elapsed between 1305, when the seat of the Papacy was violently transferred to Avignon, and 1314, when Philip IV and Clement V who were mostly responsible for it, died. 23. Man has to learn to ask questions of his own consciousness or soul. Dante had so far only learned to ask them of his Reason, which is the case generally in our proudly intellectualistic age. 34. Seen from the spiritual point of view, the Church had temporarily ceased to exist, though Beatrice, who is neither a church nor a theology, had not. 35. The interpretation of this line now in favor would seem to be that suggested by Torraca, that *suppe* is a corruption in the text for *iuppe,* a kind of cuirass. The traditional, but insufficiently documented (!), explanation was that it refers to an old custom whereby a murderer was exempted from all public or private vengeance if he succeeded in eating bread soaked in wine on the tomb of his victim within nine days of his death. The sense, however, is that God's vengeance is not afraid of meeting any obstacle opposing its accomplishment. 37. Politically

Dante held that the Empire (the Eagle) had been vacant ever since the death of Frederick II in 1250, for he had no regard for the claims of the two Hapsburgs, Rodolph and Albert, or of Adolph of Nassau. The first claimant whom Dante recognized was Henry VII of Luxemburg, a worthy prince who was crowned in 1312 but unfortunately died in 1313. 43. No sure explanation of this "Five Hundred Ten and Five" has yet been found except the simple one obtained by arranging the letters DXV so as to spell DVX, leader. One suggestion identifies the redeeming Veltro-like ruler, who was to purify the Church and also check the despotism of France, with Henry VII, for whom Dante is known to have had the highest regard, and from whom he expected so much for the Empire, and for himself. 47. A reference to the obscure oracles of Themis, and to the famous enigma of the Sphinx, which latter was solved by Oedipus, the son of Laius, and hence called Laiades. The *Naiade* retained in the Italian text, and in the translation as well, is now believed to have been the result of a corruption in the text of Ovid which Dante used, since the Naiads were water-nymphs unconnected with the story. Facts, Dante adds, will soon become the Oedipus who will explain what he means. 51. To avenge the Sphinx killed by Oedipus, Themis is said to have sent a beast to devour the Thebans' sheep and ravage their fields. 52. Dante is distinctly commissioned by Beatrice to report what he had heard and seen concerning the Church; she, therefore, can hardly represent either the Church or Revelation here, for certainly neither of these, officially or otherwise ordered him to write the Divine Comedy, which protests so much against the one, and interprets the other. 54. An excellent definition of man's earthly life, which if it be all he is to have, is utterly meaningless, and absurd. Dante has already called it "the life that flieth onward toward its final term" in contrast to the life that has none, (Purg. XX, 39). 57. The Tree or God-ordained Law had been despoiled by Adam and by the French Giant. Dante here attaches almost final importance to what seemed the cataclysmic events of his own times, just as it is the tendency of people now to think that the late great war was the greatest of all coming time. 58. A strong endorsement of the doctrine that "the powers that be are ordained of God." 61. According to Eusebius' chronology the world was created 5200 years before the birth of Christ, of which Adam spent 930 years on earth, and the rest in the Limbo until Jesus' death, believed to have oc-

curred 32 A.D. He whom Adam longed for was Jesus, who paid for Adam's sin. 65. Reaching to Heaven this, the original Tree of the Knowledge of Good and Evil, became since Adam's disobedience the symbol of Law, and hence of things forbidden, or Prohibition; it grew inverted, that it might not be climbed. 67. The water of the Elsa, a Tuscan stream, has the property of coating with carbonate of lime anything in it. At his death Pyramus changed with his blood the mulberry from white to red. This passage therefore means: If your thoughts had not been petrified, and had they not stained the candor of your mind, etc. 71. Because of living as a fallen race, or as one unwilling to rise, man is subject to Law, the laws of the world of matter, the laws of his own intellect, and the laws made for its own necessities by organized society. 78. Such was the custom of pilgrims returning from the Holy Land, by way of proving or showing that they had been there — souvenirs such things are called now. 85. The "school" to which Dante had almost exclusively devoted himself since the time of Beatrice's death, has, I think, no moral significance whatever, but refers to his merely intellectual pursuits and to his adherence to materialistic beliefs without regard to the intuitive promptings and warnings of his soul or consciousness — in short, to what is called materialistic intellectualism in our day. 90. The Primum Mobile, the swiftest and most distant of the nine concentric astrological spheres, or heavens. 91. With Virgil (his merely rational processes) now left behind, Dante, as a result of the hypnotic attraction of Beatrice, helped by the effect of Lethe upon him, has forgotten that he had ever, or could ever have, seen things otherwise than with the eyes of his soul, which is precisely that in his nature by which he is able to receive the truth in Revelation, and criticize what is not spiritual in the Church, neither of which Beatrice can properly represent. 99. Dante's estrangement from Beatrice was spiritual rather than moral. 102. Dante is still a child spiritually, and as such will enter Paradise. This closing promise of Beatrice to himself, Dante will try to keep to his readers in the peerless spiritual visions of his third canticle, the Paradiso. 103. The intense brilliance and apparently slow movement of the sun show that it is now high noon, the meridian, or noon-day circle not being a fixed line, but one varying with the longitude. This will be Dante's last purely terrestrial astronomical reference. 112. It was believed in Dante's time that the geographical Euphrates and

Tigris had a common source, hence the use of their names to describe the rivers of forgotten evil, and of remembered good, which are evidently the negative and positive phases of the same spiritual state of health, neither being complete without the other, though one must be bathed in Lethe first. 115. It will be recalled that practically these same words were used by Dante in describing Virgil in his relation to other poets (Inf. I, 82). Here Beatrice is the light and glory "of the human race," a final definition, whose significance each reader must determine for himself. Revelation may be a light, and the Church, a glory to those in it, but it would nevertheless seem that all the progressive teachings of the poem so far require one to see in Beatrice that which is directly correlative to Virgil, who is not thought to represent either a University, or Science, but man's rational self which creates Science and founds Universities, as means to practical ends. 118. As long as they are in the Terrestrial Paradise, questions about it belong to Matelda, the genius of the Heavenly Borderland, whose name is mentioned only here, and who is so frequently referred to as "the lovely Lady," while Beatrice is paramountly the smiling and happy one. Beauty is a means to a greater end. 124. One is not constantly conscious of all that one remembers, some questions being perhaps only asked because and when one is already subconsciously aware of their answer, which, paradoxically, suggests the questions. 127. Eunoë, as the reader knows, is the stream whose water restores completely the memory of all hitherto experienced good, a power which is not here given to Dante, but restored to him, it being innate in every human soul, though in varying degrees. It brings one to the state of innocence, which, as in the child, is not ignorance, but the healthy attitude a pure spirit takes toward knowledge. 130. The nobility of ideal unselfishness. 135. No formally polite phrases are needed when the look and tone are kindly; hence simply: "Come with him." Herewith we hear the last of Statius, who was neither a Virgil, nor a Dante, but served as a sort of border spirit between the Pagan and the Christian, capable of concretely illustrating how those in Purgatory moved upward when once released from their purifying course. 136. Reminding the reader again of the almost architecturally definite proportions he had planned for each section and detail of his peerlessly symmetrical poem, Dante leaves to his imagination the effect of his bathing in Eunoë, so similar, and yet so different from that in

Lethe. It is as a rejuvenated man, a man brought back to the only eternal period of life, its Spring-time, which, as in the manifold allegory of Nature, is throbbing with creativeness, that Dante closes his second canticle, with the same word with which he closes each part of his poem, and leaves his readers disposed to turn eagerly to the third, and see with him what the hoped for stars of a perfected spiritual existence may be.

Hence in closing this long series of notes to the Purgatorio, the annotator does so in the hope that, if any of his readers have been led to look forward to the next volume, the Paradiso (by far the sublimest part of Dante's immortal work), with some small part of the pleasure with which he anticipates writing its accompanying notes, they will give him the welcome and valuable help of their criticism of the first half of his undertaking for the benefit of "the course which still remains."

NOTE ON BLANK VERSE

THE normal blank verse line as established by the practice of the great English poets, consists of five so-called feet or successions of alternating unaccented and accented syllables. A chance line from this translation of the Purgatory will serve as a convenient illustration:

Permìt us throùgh thy sèven domaìns to gò. (*Purg.* 1, 82)

If read naturally for the sense, as if it were prose, it will be found that unaccented syllables alternate with accented ones, and that the accent falls only on important words.

This is the normal blank verse line, but if this model were continuously followed without any change, monotony would ensue; hence a shift in the accent is not only allowable from time to time, since agreeable, but necessary. The most effective place for this is in the first foot, though permissible also elsewhere in the line. E.g.:

*vèi*ling with lìght the Fìshes ìn her tràin, (*Purg.* i, 20)
*nè*ver percèived, *sàve* by the fìrst of mèn. (*Purg.* i, 24)
Lòng was the bèard he wòre, and pàrtly whìte, (*Purg.* i, 34)

In the second illustration, both the first and the third foot have the accent shifted to the first syllable, with distinctly good results. But since it attracts special attention to itself, the word, to which or in which the accent is shifted, should always be one having special significance for the thought. Contrariwise, the metrical accent should not fall on unimportant words, or those naturally slighted in reading, nor be shifted too often.

Again, an extra unaccented syllable is allowed, or will sound agreeable, in any of the five feet, and especially so at the end of the line. E.g.:

it cànnot bè that thìs should bè denìed *thee.* (*Purg.* i, 57)
I've shòwn him àll the pèople thàt are guìl*ty*, (*Purg.* i, 64)

or such a line as the following, with the extra unaccented syllable 'thee' in the middle, would have been:

As Ì have tòld *thee*, I càme to sàve his lìfe.

These are the technical rules for the single blank-verse line, whose beauty in a higher sense will of course mostly depend upon the melodious quality of its words and of their relation to each other, and upon the poetic quality of the thought they express. That thought will generally be shared by two or more consecutive lines, thereby creating multiple blank-verse units of various lengths requiring further rules.

Now all these rules are merely the formulation of what experience has shown to have a pleasing effect upon the ear, without disturbing the natural flow of the thought, the latter being actually enhanced in its effective appeal by the fusing power of the verse's rhythm. They are essentially in harmony with Milton's conclusion in the prefatory note to his *Paradise Lost*, where he says of "true musical delight" in the field of poetry, that it "consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another." From this authoritative statement, which is endorsed by the practice of Milton's greatest followers in the use of Blank Verse, as well as by his own, I draw the following conclusions: (1) that a line will read rhythmically, provided its accents fall mainly, if not solely, on syllables which would naturally receive an accent or special stress, when read as prose; (2) that each such line need not be an independent metrical unit of five feet, provided its last word, though immediately connected in sense with words in the next line, be one that would naturally be stressed in prose; e.g.:

And so the rays of those four holy stars
adorned his face with splendor, that to *mè*
he looked as if the sun were facing him. (*Purg.* i, 37–39)

in which the second line is even less than the first able to make sense by itself, but is agreeably linked to the following in forming a multiple unit; and (3) that multiple blank-verse lines may occur in any number at the poet's pleasure, provided they be interspersed with independent lines often enough to enable the latter to maintain their normal control of the meter. Whenever, therefore, in original poems, or in poetical translations, a line cannot be read with rhythmic smoothness, or a passage is *metrically* monotonous, or prosaic, I think that it will be found that one of the above provisos has been neglected; for what, in its *form*, differentiates good verse from prose is just that natural regularity of the accepted rhythm, that variety in unity, and that unity in variety of the accepted meter, to which Milton attributed the musical delight to which he aspired, and which all agree that he achieved.

Summing up the whole subject negatively, verse may be said to be the wrong medium to use when the matter treated is not predominantly poetical; and any bit of blank verse bad, whenever in any way the claims of the thought expressed are not harmonized with those of the rhythm adopted. This will occur when the verse's rhythmic accents fall on syllables that in English words and sentences do not receive an accent or stress; when a shift in the accent is not organically effective; when a line incomplete in thought does not end in a stressed syllable or word; and when monotony is created by too many successive normal unitary lines, or loss of metrical uniformity by having "the sense drawn out from one verse into another" too long at a time. Much of this sort of thing is what has marred many a painfully, but hastily, composed translation in blank verse, with the result that, however clear, not being rhythmically pleasant to read, it would have been better printed as prose.

Having inserted this note, I take it to be almost needless to add that in this translation of the Divine Comedy I have constantly tried to keep in mind all I have said above. I might,

however, be allowed to remind my readers that I have not been writing an original poem, and have therefore been handicapped by having the thought, to which I had promised myself to be loyal, dictated; and, furthermore, that Dante's lines and passages are not all of them equally poetic, a few not being poetic at all. When, therefore, the original is frankly prosaic, it is natural, and even proper, that the translation should be prosaic, too. Finally, in closing a note intended only to interest or help those who find the simplicities of blank-verse complex, largely because the conventional way in which it is printed tempts the eye to emphasize the effect of the simple, at the expense of that of the multiple, blank-verse unit, I would add that, while I hope that my translation will to some extent be thought to have "a life of its own," I also hope that it will not, in consequence, be thought to have one too different from "the life of the original," which so largely inspired it.

August 18, 1920.

C. L.

DIVINA COMMEDIA

PURGATORIO

PURGATORIO I

Proemio del Purgatorio
Il Lido dell' Isola del Purgatorio. Catone

Per correr miglior acqua alza le vele
omai la navicella del mio ingegno,
che lascia dietro a sè mar sì crudele;
e canterò di quel secondo Regno, 4
ove l' umano spirito si purga,
e di salire al Ciel diventa degno.
Ma qui la morta Poesì risurga, 7
o sante Muse, poi che vostro sono;
e qui Calliopè alquanto surga,
seguitando il mio canto con quel suono 10
di cui le Piche misere sentiro
lo colpo tal, che disperàr perdono.
Dolce color d' oriental zaffiro, 13
che s'accoglieva nel sereno aspetto
dell' aer, puro infino al primo giro,
agli occhi miei ricominciò diletto, 16
tosto ch' io uscii fuor dell' aura morta,
che m' avea contristati gli occhi e il petto.
Lo bel pianeta che ad amar conforta, 19
faceva tutto rider l' oriente,
velando i Pesci ch'erano in sua scorta.

PURGATORIO I

Introduction to the Purgatorio
The Shore of the Island of Purgatory. Cato

To run o'er better water hoists her sails
the little vessel of my genius now,
which leaves behind her such a cruel sea;
and of that second Realm I 'll sing, wherein
the human spirit purifies itself,
and groweth worthy to ascend to Heaven.
But here let Poetry arise from death,
since, holy Muses, yours I am; and let
Calliopë, here somewhat higher soaring,
with those sweet tones accompany my song,
whose power the miserable Magpies felt
so keenly, that of pardon they despaired.
The oriental sapphire's tender hue,
now gathering in the sky's unclouded face,
as far as to the first of circles pure,
began again to give mine eyes delight,
when forth I issued from the deadly air,
which with its gloom had filled mine eyes and heart.
The beauteous planet which incites to love,
veiling with light the Fishes in her train,
was causing all the eastern sky to laugh.

Io mi volsi a man destra, e posi mente 22
all' altro polo, e vidi quattro stelle
non viste mai fuor ch' alla prima gente.
Goder pareva il ciel di lor fiammelle. 25
O settentrional vedovo sito,
poi che privato se' di mirar quelle!
Com' io dal loro sguardo fui partito, 28
un poco me volgendo all' altro polo,
là onde il Carro già era sparito,
vidi presso di me un Veglio solo, 31
degno di tanta reverenza in vista,
che più non dee a padre alcun figliuolo.
Lunga la barba e di pel bianco mista 34
portava, a' suoi capegli simigliante,
de' quai cadeva al petto doppia lista.
Li raggi delle quattro luci sante 37
fregiavan sì la sua faccia di lume,
ch' io'l vedea come il sol fosse davante.
" Chi siete voi, che contro al cieco fiume 40
fuggito avete la Prigione eterna ? "
diss' ei, movendo quell' oneste piume.
" Chi v' ha guidati ? O che vi fu lucerna, 43
uscendo fuor della profonda notte
che sempre nera fa la Valle inferna ?
Son le leggi d' Abisso così rotte ? 46
O è mutato in Ciel nuovo consiglio,
che, dannati, venite alle mie grotte ? "

CANTO I

Round to the right I turned, and set my mind
upon the other pole, and saw four stars,
never perceived, save by the first of men.
The sky appeared to enjoy their little flames.
O region of the North, that widowed art,
because deprived of gazing thereupon!

When I had from the sight of them withdrawn,
turning a little toward the other pole,
whence now the Wain had wholly disappeared,
a lone Old Man beside me I perceived,
deserving of such reverence in his looks,
that no son owes his father any more.
Long was the beard he wore, and partly white,
as likewise was the hair upon his head,
two locks of which hung down upon his breast.
And so the rays of those four holy stars
adorned his face with splendor, that to me
he looked as if the sun were facing him.

“ Who, then, are ye, that ’gainst the blind stream’s [course
have from the eternal Prison escaped ? ” he said,
moving the while those venerable locks.
“ Who led you, or what served you as a lamp,
when forth ye issued from the night profound,
which makes the infernal Vale forever black ?
Are broken thus the laws of Hell’s abyss,
or through new counsel is there change in Heaven,
that ye, though damned, are come to these my cliffs ? ”

Lo Duca mio allor mi diè di piglio,
e con parole e con mano e con cenni
reverenti mi fe' le gambe e il ciglio.
Poscia rispose lui: " Da me non venni;
Donna scese del Ciel, per li cui preghi
della mia compagnia costui sovvenni.
Ma da ch' è tuo voler che più si spieghi
di nostra condizion, com' ella è vera,
esser non puote il mio che a te si neghi.
Questi non vide mai l' ultima sera;
ma per la sua follìa le fu sì presso,
che molto poco tempo a volger era.
Sì come io dissi, fui mandato ad esso
per lui campare; e non v' era altra via
che questa per la quale io mi son messo.
Mostrato ho lui tutta la gente ria;
ed ora intendo mostrar quegli spirti
che purgan sè sotto la tua balìa.
Com' io l' ho tratto, sarìa lungo a dirti;
dell' alto scende virtù, che m' aiuta
conducerlo a vederti ed a udirti.
Or ti piaccia gradir la sua venuta;
Libertà va cercando, ch' è sì cara,
come sa chi per lei vita rifiuta.
Tu 'l sai; chè non ti fu per lei amara
in Utica la morte, ove lasciasti
la vesta ch' al Gran Dì sarà sì chiara.

CANTO I

My Leader thereupon took hold of me,
and with his words and with his hands and signs
imposed respect upon my legs and brow.
He then replied: "I came not of myself;
from Heaven came down a Lady, at whose prayer
I helped this man with my companionship.
But since thy will it is that our true state
should be explained to thee more clearly, mine
it cannot be that this should be denied thee.
Not yet hath this man his last evening seen;
but through his folly was so near to it,
that he was left but very little time.
As I have told thee, I was sent to save
his life; nor was there any other way
than this, to which I have addressed myself.
I 've shown him all the people who are guilty;
and now I mean those spirits to reveal,
who 'neath thy jurisdiction cleanse themselves.
Long would it take to tell thee how I led him;
virtue descendeth from on high, which helps me
lead him to see thee and to hear thee speak.
His coming, therefore, please to welcome; Freedom
he seeks, which is so dear, as knoweth he
who gives up life therefor. This thou dost know,
since death for its sake was not bitter to thee
in Utica, where thou didst leave the robe,
which on the Great Day will so brightly shine.

Non son gli editti eterni per noi guasti; 76
chè questi vive, e Minòs me non lega;
ma son del cerchio ove son gli occhi casti
di Marzia tua, che in vista ancor ti prega, 79
o santo petto, che per tua la tegni;
per lo suo amore adunque a noi ti piega!
Lasciane andar per li tuoi sette regni! 82
Grazie riporterò di te a lei,
se d' esser mentovato laggiù degni."
" Marzia piacque tanto agli occhi miei, 85
mentre ch' io fui di là," diss' egli allora,
" che quante grazie volle da me, fei.
Or che di là dal mal fiume dimora, 88
più muover non mi può, per quella legge
che fatta fu, quando me n' uscii fuora.
Ma se Donna del Ciel ti muove e regge, 91
come tu di', non c' è mestier lusinghe;
bastiti ben che per lei mi richegge.
Va' dunque, e fa' che tu costui ricinghe 94
d' un giunco schietto, e che gli lavi il viso,
sì che ogni sucidume quindi stinghe;
chè non si converrìa, l' occhio sorpriso 97
d' alcuna nebbia, andar davanti al primo
Ministro, ch' è di quei di Paradiso.
Questa isoletta intorno ad imo ad imo, 100
laggiù colà dove la batte l' onda,
porta de' giunchi sopra il molle limo.

The eternal edicts are not void through us;
for this man lives, and I 'm not bound by Minos;
but of that circle am, wherein the eyes
of thy chaste Marcia are, O holy breast,
whose looks implore thee still to hold her thine;
for love of her, then, yield thee unto us!
Permit us through thy seven domains to go.
My grateful praise of thee I 'll bear to her,
if to be mentioned there below thou deign."
" Marcia so pleased mine eyes," he then replied,
" that, while upon the other side I was,
I granted all the favors she desired.
Now that she dwells beyond the evil stream,
no longer can she move me, by the law
made at the moment when I issued thence.
But if a Lady of Heaven impel and guide thee,
as thou hast said, no need of flattering prayers;
suffice it thee that for her sake thou ask.
Go, then, and see that with a leafless rush
thou gird this man, and that thou wash his face,
so that therefrom all foulness thou remove;
for 't were not fit he went, with eyes o'ercast
by any mist, before the first of those
who serve as Ministers of Paradise.
This little isle around its lowest base,
down yonder where the waves are beating it,
produces rushes on its yielding ooze.

Null' altra pianta che facesse fronda,
o indurasse, vi puote aver vita,
però ch' alle percosse non seconda.
Poscia non sia di qua vostra reddìta;
lo sol vi mostrerà, che surge omai,
prender lo Monte a più lieve salita."
Così sparì; ed io su mi levai
senza parlare, e tutto mi ritrassi
al Duca mio, e gli occhi a lui drizzai.
Ei cominciò: " Figliuol, segui i miei passi;
volgiamci indietro, chè di qua dichina
questa pianura a' suoi termini bassi."
L' alba vinceva l' òra mattutina,
che fuggìa innanzi, sì che di lontano
conobbi il tremolar della marina.
Noi andavam per lo solingo piano,
com' uom che torna alla perduta strada,
che infino ad essa gli par ire invano.
Quando noi fummo dove la rugiada
pugna col sole, per esser in parte
ove, ad orezza, poco si dirada;
ambo le mani in su l' erbetta sparte
soavemente il mio Maestro pose;
ond' io, che fui accorto di su' arte,
porsi vèr lui le guancie lagrimose;
quivi mi fece tutto discoperto
quel color che l' Inferno mi nascose.

No other plant, like one that brought forth leaves,
or hardened, can maintain its life down there,
because it yields not when receiving blows.
Thereafter be not hither your return;
the sun, which rises now, will show you how
to climb the Mountain by the easiest slope."
  Thereat he disappeared; and I arose
without a word, and to my Leader's side
I closely drew, and toward him turned mine eyes.
And he began: " Son, follow thou my steps;
let us turn backward, for the shore slopes down
on this side toward its lowly boundaries."
  The dawn was vanquishing the morning breeze,
which fled before it, so that, from afar,
I recognized the shimmering of the sea.
  We now were going o'er the lonely plain,
as one who to a road he lost returns,
and, till he find it, seems to go in vain.
When we were there, where with the sun the dew
still struggles on, through being in a place
where, for the breeze, it slowly melts away,
my Teacher, having spread out both his hands,
rested them gently on the tender grass;
whence I, who of his purpose was aware,
yielded to him the cheeks my tears had stained;
he then brought all that natural color back,
which Hell had on my countenance concealed.

Venimmo poi in sul lito deserto,
che mai non vide navicar sue acque
uomo, che di tornar sia poscia esperto.
Quivi mi cinse, sì come altrui piacque.
O maraviglia! Chè, qual egli scelse
l' umile pianta, cotal si rinacque
subitamente là, onde l' avelse.

CANTO I

We came thereafter to that lonely shore,
which never saw its waters sailed by one
who afterward experienced a return.
Here, as the other pleased, he girded me.
O wondrous sight! For, like the humble plant
which he had chosen, another instantly
sprang forth again from where he tore the first.

PURGATORIO II

Il Lido dell' Isola del Purgatorio
L' Angelo Nocchiero e le Anime che arrivano

Già era il sole all'orizzonte giunto,
  lo cui meridian cerchio coverchia
  Ierusalèm col suo più alto punto;
e la Notte, che opposita a lui cerchia,
  uscìa di Gange fuor colle Bilance,
  che le caggion di man, quando soverchia;
sì che le bianche e le vermiglie guance,
  là dove io era, della bella Aurora,
  per troppa etate divenivan rance.
Noi eravam lunghesso il mare ancora,
  come gente che pensa a suo cammino,
  che va col cuore, e col corpo dimora;
ed ecco, qual sul presso del mattino
  per li grossi vapor Marte rosseggia
  giù nel ponente sopra il suol marino;
cotal m' apparve, s' io ancor lo veggia,
  un lume per lo mar venir sì ratto,
  che 'l muover suo nessun volar pareggia;
dal qual com' io un poco ebbi ritratto
  l' occhio per domandar lo Duca mio,
  rividil più lucente e maggior fatto.

PURGATORIO II

The Shore of the Island of Purgatory
The Angel Pilot and Arriving Souls

And now already had the sun arrived
at that horizon, whose meridian circle
rests with its zenith o'er Jerusalem;
and Night, which circles opposite thereto,
was issuing from the Ganges with the Scales,
which, when she gains, are falling from her hands;
so that the white and pure vermilion cheeks
of beautiful Aurora, where I was,
were turning orange through excessive age.
Along the seaside we were lingering still,
like folk who, taking thought about their road,
go on in heart, but with their body stay;
when lo, as, at the approach of morning, Mars,
because of heavy vapors, groweth red
down in the West above the ocean's floor;
even so I saw — may I again behold it! —
a light which o'er the sea so swiftly moved,
that no flight is as rapid as its motion;
from which when I a moment had withdrawn
mine eyes, to ask a question of my Leader,
again I saw it grown more bright and large.

Poi d' ogni lato ad esso m' appariò 22
un non sapea che bianco, e di sotto
a poco a poco un altro a lui n' uscìo.
Lo mio Maestro ancor non fece motto, 25
mentre che i primi bianchi apparser ali;
allor che ben conobbe il Galeotto,
gridò: " Fa', fa', che le ginocchia cali! 28
Ecco l' Angel di Dio; piega le mani!
Omai vedrai di sì fatti officiali.
Vedi che sdegna gli argomenti umani, 31
sì che remo non vuol, nè altro velo
che l' ali sue, tra liti sì lontani!
Vedi come le ha dritte verso il cielo, 34
trattando l' aere con l'eterne penne,
che non si mutan come mortal pelo!"
Poi, come più e più verso noi venne 37
l' Uccel divino, più chiaro appariva;
per che l' occhio da presso nol sostenne,
ma chinail giuso; e quei sen venne a riva 40
con un vasello snelletto e leggiero
tanto, che l' acqua nulla ne inghiottiva.
Da poppa stava il celestial Nocchiero, 43
tal, che farìa beato pur descripto;
e più di cento spirti entro sediero.
"*In exitu Israel de Ægypto*" 46
cantavan tutti insieme ad una voce,
con quanto di quel salmo è poscia scripto.

And on each side of it there then appeared
I knew not what white thing, and underneath
little by little came another forth.
  Meanwhile my Teacher uttered not a word
until the first white objects looked like wings;
then, having recognized the Pilot well,
he cried: "See, see now that thou bend thy knees!
This is God's Angel; fold thy hands! Henceforth
shalt thou behold such officers as this.
See how he so scorns human instruments,
as to wish neither oar, nor other sail
than his own wings, between such distant shores!
See how he holds them straight up toward the sky,
stroking the air with those eternal plumes,
which do not moult as mortal feathers do!"
  And then, as more and more the Bird divine
drew near to us, the brighter he appeared;
therefore mine eyes endured him not near by,
but down I cast tnem; with a little boat
he came ashore, so agile and so light,
the water swallowed up no part of it.
Such on its stern the heavenly Pilot stood,
that he would bless one, were he but described;
more than a hundred spirits sat within.
  "*When Israel out of Egypt came,*" they all
in unison were singing there together,
with what is written after in that psalm.

Poi fece il segno lor di santa Croce;
ond' ei si gittàr tutti in su la piaggia,
ed ei sen gì, come venne, veloce.
La turba che rimase lì, selvaggia
parea del loco, rimirando intorno,
come colui che nuove cose assaggia.
Da tutte parti saettava il giorno
lo sol, ch' avea colle saette conte
di mezzo il ciel cacciato Capricorno,
quando la nuova gente alzò la fronte
vèr noi, dicendo a noi: " Se voi sapete,
mostratene la via di gire al Monte."
E Virgilio rispose: " Voi credete
forse che siamo esperti d' esto loco;
ma noi siam peregrin, come voi siete.
Dianzi venimmo, innanzi a voi un poco,
per altra via, che fu sì aspra e forte,
che lo salire omai ne parrà gioco."
L'anime, che si fur di me accorte,
per lo spirar, che io era ancora vivo,
maravigliando, diventaro smorte;
e come a messagger che porta olivo,
tragge la gente per udir novelle,
e di calcar nessun si mostra schivo;
così al viso mio s' affisàr quelle
anime fortunate tutte quante,
quasi obbliando d' ire a farsi belle.

CANTO II

Then, having signed them with the holy Cross,
whereat all cast themselves upon the shore,
he went away as swiftly as he came.
  The crowd which stayed seemed strangers to the place,
and gazed around them there, as doth a man,
who with unwonted things acquaints himself.
  The sun, which from the middle of the sky
had hunted Capricorn with arrows bright,
was shooting forth the day on every side,
when those new people raised their brows toward us,
and said: "If ye know how, point out to us
the road that one should take to reach the Mount."
  And Virgil answered: "Ye, perchance, believe
that we have had experience of this place;
but we are pilgrim-strangers like yourselves.
We came just now, a little while before you,
but by another way, so rough and hard,
that going up will now seem play to us."
  The souls who, by my breathing, had become
aware that I was still a living being,
in their astonishment turned death-like pale;
and as around a messenger who bears
the olive, people surge to hear the news,
and, as to crowding, none of them seem shy;
so one and all those fortune-favored souls
fixed on my face their gaze, as if forgetting
to go and make their spirits beautiful.

Io vidi una di lor trarresi avante, 76
per abbracciarmi, con sì grande affetto,
che mosse me a far lo simigliante.
O ombre vane, fuor che nell' aspetto! 79
Tre volte dietro a lei le mani avvinsi,
e tante mi tornai con esse al petto.
Di maraviglia, credo, mi dipinsi; 82
per che l' ombra sorrise e si ritrasse,
ed io, seguendo lei, oltre mi pinsi.
Soavemente disse ch' io posasse; 85
allor conobbi chi era e 'l pregai
che, per parlarmi, un poco s' arrestasse.
Risposemi: " Così com' io t' amai 88
nel mortal corpo, così t' amo sciolta;
però m' arresto; ma tu perchè vai ?"
" Casella mio, per tornare altra volta 91
là dove son, fo io questo viaggio; "
diss' io, " ma a te com' è tant' ora tolta? "
Ed egli a me: " Nessun m' è fatto oltraggio, 94
se quei che leva e quando e cui gli piace,
più volte m' ha negato esto passaggio;
chè di Giusto Voler lo suo si face; 97
veramente da tre mesi egli ha tolto
chi ha voluto entrar, con tutta pace.
Ond' io, ch' era ora alla marina vòlto, 100
dove l' acqua di Tevere s' insala,
benignamente fui da lui ricolto

CANTO II

Then one among them I beheld advance,
in such a loving manner, to embrace me,
that it persuaded me to do the like.
O, save in your appearance, empty shades!
Three times behind it did I clasp my hands,
and to my breast therewith as oft returned.
With wonder, I believe, I painted me;
smiling because of this, the shade drew back,
while, following after, I pressed further on.
With gentle words he told me to desist;
then who it was I knew, and begged of him
to stop a little while and speak with me.
" As thee I loved, when in my mortal body,"
he answered me, " even so, when freed, I love thee;
therefore I stop; but wherefore goest thou ? "
" Casella mine," said I, " I take this journey,
that where I am I may return again;
but why from thee hath so much time been taken ? "
And he to me: " No outrage hath been done me,
if he, who takes both when and whom he likes,
hath more than once refused me passage here;
for to a Righteous Will is his conformed;
yet peacefully, these three months, hath he taken
whoever wished to enter into his boat.
Hence I, who now was toward the sea-shore bent,
where Tiber's water mingles with the salt,
was with benignity received by him

a quella foce, ov' egli ha dritta l' ala, 103
  però che sempre quivi si raccoglie,
  qual verso d'Acheronte non si cala."
Ed io: " Se nuova legge non ti toglie 106
  memoria o uso all' amoroso canto,
  che mi solea quetar tutte mie voglie,
di ciò ti piaccia consolare alquanto 109
  l' anima mia, che, con la sua persona
  venendo qui, è affannata tanto! "
" *Amor che nella mente mi ragiona* " 112
  cominciò egli allor sì dolcemente,
  che la dolcezza ancor dentro mi suona.
Lo mio Maestro ed io e quella gente 115
  ch' eran con lui, parevan sì contenti,
  com' a nessun toccasse altro la mente.
Noi eravam tutti fissi ed attenti 118
  alle sue note; ed ecco il Veglio onesto,
  gridando: " Che è ciò, spiriti lenti ?
Qual negligenza, quale stare è questo ? 121
  Correte al Monte a spogliarvi lo scoglio
  ch' esser non lascia a voi Dio manifesto."
Come quando, cogliendo biada o loglio, 124
  li colombi adunati alla pastura,
  queti, senza mostrar l' usato orgoglio,
se cosa appare ond' elli abbian paura, 127
  subitamente lasciano star l'esca,
  perchè assaliti son da maggior cura;

at yonder river's mouth, toward which his wings
ev'n now are turned; for those who go not down
toward Acheron, always assemble there."

And I: "If some new law take not from thee
the memory or the practice of the song
of love, which used to quiet all my longings,
be pleased a little to console therewith
my spirit, which, because of coming here
when in its body, is so sore distressed!"

"*The love that talketh with me in my mind,*"
he thereupon began to sing so sweetly,
that still within me is its sweetness heard.

My Teacher, I, and those that with him were,
seemed as contented, as if none of us
had any other thing upon his mind.
Absorbed in listening to his notes, we all
were motionless; when lo, the grave Old Man,
who cried: "Ye laggard spirits, what is this?
What means this negligence and standing still?
Run to the Mount, and strip ye off the slough,
which lets not God be visible to you."

Ev'n as, when picking grains of wheat or tares,
doves, met together at their feeding, calm,
and not displaying their accustomed pride,
if anything appear that frightens them,
all of a sudden leave their food alone,
because assailed by greater cause for care;

così vid' io quella masnada fresca
  lasciar lo canto, e gire invèr la costa,
  com' uom che va, nè sa dove riesca;
nè la nostra partita fu men tosta.

even so I saw that new-come family
give up the song, and toward the hillside move,
like one who goes, but whither knoweth not;
nor was in less haste our departure made.

PURGATORIO III

Antipurgatorio
I Pentiti morti Scomunicati

Avvegna che la subitana fuga
dispergesse color per la campagna,
rivolti al Monte ove Ragion ne fruga,
io mi ristrinsi alla fida compagna.
E come sare' io senza lui corso?
Chi m' avrìa tratto su per la Montagna?
Ei mi parea da sè stesso rimorso.
O dignitosa coscienza e netta,
come t' è picciol fallo amaro morso!
Quando li piedi suoi lasciàr la fretta,
che l' onestade ad ogni atto dismaga,
la mente mia, che prima era ristretta,
lo intento rallargò, sì come vaga;
e diedi il viso mio incontro al Poggio,
che inverso il ciel più alto si dislaga.
Lo sol, che dietro fiammeggiava roggio,
rotto m' era dinanzi alla figura,
ch' aveva in me de' suoi raggi l' appoggio.
Io mi volsi dallato con paura
d' esser abbandonato, quand' io vidi
solo dinanzi a me la terra oscura.

PURGATORIO III

Antepurgatory
The Repentant who died Excommunicated

Although their sudden flight had scattered them
over the plain, and turned them toward the Mount,
where Justice probes us with its penalties,
more closely to my faithful mate I drew.
And how without him had I run my race,
or who had drawn me up the Mountain's side?
To me he seemed o'erwhelmed with self-reproach.
O conscience, when both dignified and clear,
how sharp a bite a slight fault is to thee!
When once his feet had given up the haste,
which of their dignity deprives all acts,
my mind, to one thought limited at first,
enlarged its scope with eager interest now;
and toward that Mountain I addressed my gaze,
which skyward rises highest from the sea.
The sun, which back of us was flaming red,
in front of me was broken in the shape
wherein I lent its rays a resting place.
I turned, and at my side I looked, afraid
of having been abandoned, when I saw
the ground was dark in front of me alone.

E 'l mio Conforto " Perchè pur diffidi ? " 22
a dir mi cominciò tutto rivolto,
" Non credi tu me teco, e ch' io ti guidi ?
Vespero è già colà dov' è sepolto 25
lo corpo, dentro al quale io facea ombra;
Napoli l' ha, e da Brandizio è tolto.
Ora, se innanzi a me nulla s' adombra, 28
non ti maravigliar più che de' cieli,
che l' uno all' altro raggio non ingombra.
A sofferir tormenti, caldi e geli 31
simili corpi la Virtù dispone,
che, come fa, non vuol ch' a noi si sveli.
Matto è chi spera che nostra ragione 34
possa trascorrer la infinita via,
che tiene Una Sustanzia in tre Persone.
State contenti, umana gente, al *quia*; 37
chè, se potuto aveste veder tutto,
mestier non era partorir Maria;
e desiar vedeste senza frutto 40
tai, che sarebbe lor desìo quetato,
ch' eternalmente è dato lor per lutto;
io dico d'Aristotile e di Plato, 43
e di molt' altri "; e qui chinò la fronte,
e più non disse, e rimase turbato.
Noi divenimmo intanto al piè del Monte; 46
quivi trovammo la roccia sì erta,
che indarno vi sarìen le gambe pronte.

CANTO III

When wholly turned, my Comforter began:
" Why still distrustful ? Dost thou not believe
that I am with thee, and am guiding thee ?
'T is evening now where buried lies the body,
wherein I cast a shadow; Naples now
possesses it; from Brindisi 't was taken.
If, then, in front of me no shadow fall,
marvel no more than at the heavenly spheres
thou wouldst, which hinder not each other's rays.
That Power enables bodies such as mine
to suffer torments, both of heat and cold,
which wills not that Its ways be shown to us.
Insane is he that hopes our human reason
will ever travel o'er the boundless path,
o'er which One Substance in three Persons moves.
Be satisfied, O human race, with facts;
for if ye could have seen the cause of all,
no need had been for Mary to bear child;
and ye 've seen, vainly longing, men so great,
that their desire would else have been appeased,
which giv'n them is for an eternal grief;
I speak of Aristotle and of Plato,
and many others." Here he bowed his head,
and, saying nothing more, remained disturbed.

Meanwhile we had attained the Mountain's foot;
and there we found the rocky cliff so steep,
that legs would there be nimble all in vain.

Tra Lerici e Turbìa la più deserta,
la più romita via è una scala,
verso di quella, agevole ed aperta.
" Or chi sa da qual man la costa cala,"
disse 'l Maestro mio, fermando il passo,
" sì che possa salir chi va senz' ala ? "
E mentre ch' ei, tenendo il viso basso,
esaminava del cammin la mente,
ed io mirava suso intorno al sasso,
da man sinistra m'apparì una gente
d' anime, che movieno i piè vèr noi,
e non parevan, sì venivan lente.
" Leva," diss' io, " Maestro, gli occhi tuoi;
ecco di qua chi ne darà consiglio,
se tu da te medesmo aver nol puoi."
Guardò allora, e con libero piglio
rispose: " Andiamo in là, ch' ei vegnon piano;
e tu ferma la speme, dolce figlio! "
Ancora era quel popol di lontano,
io dico dopo i nostri mille passi,
quanto un buon gittator trarrìa con mano,
quando si strinser tutti ai duri massi
dell' alta ripa, e stetter fermi e stretti,
come, a guardar, chi va, dubbiando stassi.
" O ben finiti, o già spiriti eletti,"
Virgilio incominciò, " per quella pace
ch' io credo che per voi tutti s' aspetti,

CANTO III

'Tween Lèrici and Turbìa the loneliest
and wildest path is, if compared with that,
a safely climbed and easy flight of stairs.
"Now who knows on which side the hill so slopes,"
then said my Teacher, as he stayed his steps,
"that he who wingless goes can make the ascent?"
Meanwhile, as he was questioning his mind
about the path, and held his face bowed down,
and I was gazing upward round the cliff,
upon my left a throng of souls appeared,
who toward us moved their feet, yet did not seem
to move, so slowly were they coming on.
"Teacher," said I, "lift up thine eyes; behold
on this side people who will give us counsel,
if thou canst not obtain it from thyself."
He then looked up, and with relief replied:
"Let us go toward them, for they slowly come,
and thou, sweet son, be steadfast in thy hope."
Those people were as yet as far away,
after a thousand of our steps, I mean,
as a good thrower's hand would reach, when all
pressed up against the lofty bank's hard mass,
and stayed there, still, and huddled up together,
as, when in doubt, a walker stops to look.
Virgil began: "O ye whose end was good,
O now elected spirits, by the peace
which I believe ye all look forward to,

ditene dove la Montagna giace 76
sì, che possibil sia l' andare in suso;
chè perder tempo, a chi più sa, più spiace."
Come le pecorelle escon dal chiuso 79
ad una, a due, a tre, e l' altre stanno
timidette atterrando l' occhio e il muso;
e ciò che fa la prima, e l' altre fanno, 82
addossandosi a lei, s' ella s' arresta,
semplici e quete, e lo 'mperchè non sanno;
sì vid' io muovere a venir la testa 85
di quella mandria fortunata allotta,
pudica in faccia e nell' andar onesta.
Come color dinanzi vider rotta 88
la luce in terra dal mio destro canto,
sì che l' ombra era da me alla grotta,
restaro, e trasser sè indietro alquanto; 91
e tutti gli altri che venieno appresso,
non sapendo il perchè, fenno altrettanto.
" Senza vostra domanda io vi confesso, 94
che questo è corpo uman che voi vedete;
per che il lume del sole in terra è fesso.
Non vi maravigliate; ma credete, 97
che non senza virtù che dal Ciel vegna,
cerchi di soverchiar questa parete."
Così il Maestro; e quella gente degna 100
" Tornate!" disse: " Entrate innanzi dunque! "
coi dossi delle man facendo insegna.

say where the Mount so lies, that going up
be possible for us; for loss of time,
to him who knoweth most, is most displeasing."

As from the fold young sheep are wont to come
by ones, and twos, and threes, while timidly
the others stay, with downcast eyes and muzzle;
and what the first one doth, so do the rest,
all huddling up to her, in case she stop,
simple and quiet, nor yet knowing why;
even so the leader of that favored flock
I saw start forward then, and toward us come,
modest in face and dignified in gait.

When those who were in front the light beheld
so broken on the ground upon my right,
that 'gainst the cliff a shadow fell from me,
they stopped, and backward drew a little way;
and all the others coming on behind,
not knowing why they did so, did the same.

" Without your asking I affirm to you
that this you see a human body is;
therefore the sun's light on the ground is broken.
Be not surprised, then, but believe that not
without a power that cometh down from Heaven,
is he attempting to surmount this wall."

My Teacher thus; those worthy people then,
as with the back part of their hands they waved,
said: " Turn, then, and ahead of us go in."

E un di loro incominciò: " Chiunque 103
tu se', così andando, volgi il viso!
Pon mente se di là mi vedesti unque."
Io mi volsi vèr lui, e guardail fiso. 106
Biondo era e bello e di gentile aspetto,
ma l' un de' cigli un colpo avea diviso.
Quand' io mi fui umilmente disdetto 109
d' averlo visto mai, ei disse: " Or vedi! "
e mostrommi una piaga a sommo il petto.
Poi sorridendo disse: " Io son Manfredi, 112
nipote di Costanza Imperatrice;
ond' io ti prego che, quando tu riedi,
vadi a mia bella figlia, genitrice 115
dell' onor di Cicilia e d'Aragona,
e dichi a lei il ver, s' altro si dice.
Poscia ch' io ebbi rotta la persona 118
di due punte mortali, io mi rendei,
piangendo, a Quei che volentier perdona.
Orribil furon li peccati miei; 121
ma la Bontà Infinita ha sì gran braccia,
che prende ciò che si rivolge a lei.
Se 'l Pastor di Cosenza, che alla caccia 124
di me fu messo per Clemente, allora
avesse in Dio ben letta questa faccia,
l' ossa del corpo mio sarieno ancora 127
in co del ponte, presso a Benevento,
sotto la guardia della grave mora.

CANTO III

And one of them began: " Whoe'er thou art,
as thus thou goest, turn thy face! Recall
if thou hast ever seen me in the world."
Toward him I turned, and on him fixed my gaze.
Blond, handsome, and of noble mien he was,
although an eyebrow by a blow was cut.
When I had with due modesty disclaimed
having e'er seen him there, he said: " Now see! "
and showed me high upon his breast a wound.
Then with a smile he said: " Manfred am I,
the grandson of the Empress Constance; hence
I beg thee that, on thy return, thou go
to my fair daughter, mother of the honor
of Sicily and Aragon, and should
aught else be told her, tell her thou the truth.
After my body by two mortal stabs
had been pierced through, in tears I gave myself
to that One who forgiveth willingly.
My sins were horrible, indeed; and yet
the Goodness Infinite hath arms so wide,
that It receiveth all who turn to It.
And if Cosenza's Pastor, who by Clement
was sent to hunt me down, had then perused
this page in God's book, as he should have done,
my body's bones would still be lying there,
hard by the bridge's head near Benevento,
under the keeping of the heavy cairn.

Or le bagna la pioggia e move il vento 130
di fuor dal Regno, quasi lungo il Verde,
dov' ei le trasmutò a lume spento.
Per lor maladizion sì non si perde, 133
che non possa tornar, l' Eterno Amore,
mentre che la speranza ha fior del verde.
Ver è, che quale in contumacia muore 136
di santa Chiesa, ancor ch' al fin si penta,
star gli convien da questa ripa in fuore,
per ogni tempo ch' egli è stato, trenta, 139
in sua presunzion, se tal decreto
più corto per buon preghi non diventa.
Vedi oramai se tu mi puoi far lieto, 142
rivelando alla mia buona Costanza
come m' hai visto, ed anco esto divieto;
chè qui per quei di là molto s' avanza." 145

Bathed by the rain, the wind now blows them round
outside the Kingdom, near the Verde's banks,
whither he moved them with extinguished lights.
  Not by their cursing is Eternal Love
so lost, that it can not return again,
as long as hope hath still a speck of green.
  'T is true that he that dieth in contempt
of Holy Church, though at the very last
he may repent, outside this Mountain's bank
must stay, for all the time that he hath been
in his presumption, thirty times as long,
unless by good prayers shortened be this ban.
  See now if thou canst make me glad, by telling
my good Costanza both where thou hast seen me
and of this interdict; for one is here
greatly advanced by those that are beyond."

PURGATORIO IV

Antipurgatorio. Balzo Primo
I Negligenti fino alla Morte

Quando per dilettanze ovver per doglie,
che alcuna virtù nostra comprenda,
l' anima bene ad essa si raccoglie,
par che a nulla potenza più intenda; 4
e questo è contra quello error che crede
che un' anima sopr' altra in noi s' accenda.
E però, quando s' ode cosa o vede, 7
che tenga forte a sè l' anima volta,
vassene il tempo, e l' uom non se n' avvede;
ch' altra potenza è quella che l' ascolta, 10
ed altra è quella c' ha l'anima intera;
questa è quasi legata e quella è sciolta.
Di ciò ebb' io esperienza vera, 13
udendo quello spirto ed ammirando;
chè ben cinquanta gradi salito era
lo sole, ed io non m' era accorto, quando 16
venimmo dove quell' anime ad una
gridaro a noi: " Qui è vostro domando."
Maggiore aperta molte volte impruna 19
con una forcatella di sue spine
l' uom della villa quando l' uva imbruna,

PURGATORIO IV

Antepurgatory. The First Ledge
Those who Neglected Repentance until Death

Whene'er, because of pleasure or of pain
received by any faculty of ours,
our soul is wholly centered thereupon,
it seems to heed no other faculty;
and this is 'gainst that wrong belief which holds
that one soul in us o'er another burns.
Therefore, when anything is heard or seen,
which toward it holds the soul intently turned,
time passes by, and one perceives it not;
since one thing is the faculty which harks,
and that which holdeth all the soul another;
this last is bound, as 't were, the former free.
Of this I real experience had, while hearing
and wondering at that spirit; for the sun
had climbed up fifty full degrees at least,
though I had not perceived it, when we came
to where those souls cried out to us together:
" The place which you were asking for is here."
Oft doth a farmer, when the grapes grow dark,
close up a wider opening in a hedge
with but a little forkful of his thorns,

che non era la calla, onde salìne 22
lo Duca mio ed io appresso, soli,
come da noi la schiera si partìne.
Vassi in Sanlèo, e discendesi in Noli; 25
montasi su Bismàntova in cacume
con esso i piè; ma qui convien ch' uom voli;
dico con l' ali snelle e con le piume 28
del gran desìo, diretro a quel Condotto,
che speranza mi dava e facea lume.
Noi salivam per entro il sasso rotto, 31
e d' ogni lato ne stringea lo stremo,
e piedi e man voleva il suol di sotto.
Poi che noi fummo in su l' orlo supremo 34
dell' alta ripa, alla scoperta piaggia,
" Maestro mio," diss' io, " che via faremo ? "
Ed egli a me: " Nessun tuo passo caggia; 37
pur su al Monte dietro a me acquista,
fin che n' appaia alcuna scorta saggia."
Lo sommo er' alto che vincea la vista, 40
e la costa superba più assai,
che da mezzo quadrante a centro lista.
Io era lasso, quando cominciai: 43
" O dolce Padre, volgiti e rimira
com' io rimango sol, se non ristai! "
" Figliuol mio," disse, " infin quivi ti tira! " 46
additandomi un balzo poco in sùe,
che da quel lato il poggio tutto gira.

than was the entrance there, through which my Leader,
and I behind him, mounted all alone,
when once the crowd had gone away from us.
One climbs Sanlèo, and descends to Noli;
one wins the summit of Bismàntova,
helped solely by one's feet; but one up here
would have to fly; with the swift wings, I mean,
and plumes of great desire, behind the Guide,
who gave me hope and furnished me with light.
As up within the cloven rock we climbed,
its walls on each side closely hemmed us in,
while under us the ground both feet and hands
required. When on the high cliff's upper edge
we were, and out upon the open slope,
" Which way, my Teacher, shall we go ? " said I.
And he to me: " Take thou no backward step;
keep gaining ground behind me up the Mount,
until some guide who knows appear to us."
So high the summit was, that it surpassed
our sight, and steeper far the slope, than were
a line from center to mid-quadrant drawn.
Weary was I, when I began to speak:
" O gentle Father, turn around, and see
how I remain alone, unless thou stop! "
" Draw thyself up, my son, as far as there!"
he said, and somewhat higher pointed out
a ledge on that side circling all the hill.

Sì mi spronaron le parole sue,
ch' io mi sforzai, carpando appresso lui,
tanto che il cinghio sotto i piè mi fue.
A seder ci ponemmo ivi amendui
volti a levante, ond' eravam saliti;
chè suole a riguardar giovare altrui.
Gli occhi prima drizzai a' bassi liti;
poscia gli alzai al sole, ed ammirava
che da sinistra n' eravam feriti.
Ben s' avvide il Poeta ch' io stava
stupido tutto al carro della luce,
ove tra noi ed Aquilone intrava.
Ond' egli a me: " Se Càstore e Polluce
fossero in compagnia di quello specchio
che su e giù del suo lume conduce,
tu vedresti il Zodiaco rubecchio
ancora all' Orse più stretto rotare,
se non uscisse fuor del cammin vecchio.
Come ciò sia, se il vuoi poter pensare,
dentro raccolto imagina Siòn
con questo Monte in su la terra stare
sì, che amendue hanno un solo orizzòn
e diversi emisperi; onde la strada,
che mal non seppe carreggiar Fetòn,
vedrai come a costui convien che vada
dall' un, quando a colui dall' altro fianco,
se l' intelletto tuo ben chiaro bada."

His words so spurred me, that I forced myself
to crawl behind him on my hands and knees,
until the girding ledge was 'neath my feet.
  There both of us sat down, and faced the East,
whence we had made the ascent; for looking back
upon a traversed course is wont to help.
First to the shores below I turned mine eyes;
then raised them to the sun, and was amazed
that we were smitten by it on our left.
The Poet well perceived that I was gazing
dumbfounded at the chariot of the light,
which now was rising 'tween the North and us.
  "If Castor" said he then to me, "and Pollux
were in the company of yonder mirror,
which up and down in turn conducts its light,
thou wouldst the Zodiac's ruddy part behold
revolving still more closely to the Bears,
unless it issued from its ancient path.
If thou wouldst understand how this can be,
collect thy thoughts within thee, and imagine
both Zion and this Mount so placed on earth,
that both of them one sole horizon have,
and different hemispheres; and thou wilt see
how that the road which Phaëthon could not take,
alas for him, must pass this Mount on one,
while passing that one on the other side,
if thine intelligence but clearly heed."

" Certo, Maestro mio," diss' io, " unquanco 76
non vid' io chiaro sì, com' io discerno
là dove mio ingegno parea manco,
chè il mezzo cerchio del moto superno, 79
che si chiama Equatore in alcun' arte,
e che sempre riman tra il sole e il verno,
per la ragion che di', quinci si parte 82
verso settentrion, quanto gli Ebrei
vedevan lui verso la calda parte.
Ma, se a te piace, volentier saprei 85
quanto avemo ad andar; chè 'l Poggio sale
più che salir non posson gli occhi miei."
Ed egli a me: " Questa Montagna è tale, 88
che sempre al cominciar di sotto è grave;
e quant' uom più va su, e men fa male.
Però, quand' ella ti parrà soave 91
tanto, che il su andar ti fia leggiero,
come a seconda giù l' andar per nave,
allor sarai al fin d' esto sentiero. 94
Quivi di riposar l' affanno aspetta!
Più non rispondo, e questo so per vero."
E com' egli ebbe sua parola detta, 97
una voce di presso sonò: " Forse
che di sedere in prima avrai distretta! "
Al suon di lei ciascun di noi si torse, 100
e vedemmo a mancina un gran petrone,
del qual nè io, nè ei prima s' accorse.

CANTO IV

" Surely, my Teacher, never have I seen "
said I, " as clearly as I now perceive,
where once my mind appeared to be at fault,
how the mid-circle of supernal motion,
which in a certain art is called Equator,
and ever 'tween the sun and winter stays,
lies toward the North, for reasons giv'n by thee,
as far on this side as the Hebrew people
ever beheld it toward the heated parts.
But, if it please thee, I would gladly know
how far we have to go; because the Mount
higher ascends than eyes of mine can rise."
" Such is this Mountain " said he then to me,
" that, always hard to climb at first below,
it pains one less, the higher one ascends.
Hence, when so pleasant to thee it shall seem,
that going up shall be to thee as easy
as floating with the current in a boat,
thou then shalt have attained this pathway's end.
Hope there to rest thee from thy breathless toil!
No more I answer; this I know for truth."
When he had ended what he had to say,
the voice of one near by cried out: " Perhaps,
ere that shall happen, thou wilt need to sit!"
On hearing this, we both of us turned round,
and saw a massive boulder on our left,
which neither I nor he had seen before.

Là ci traemmo; ed ivi eran persone 103
che si stavano all' ombra dietro al sasso,
com' uom per negligenza a star si pone.
Ed un di lor, che mi sembrava lasso, 106
sedeva ed abbracciava le ginocchia,
tenendo il viso giù tra esse basso.
" O dolce Signor mio," diss' io, " adocchia 109
colui che mostra sè più negligente
che se pigrizia fossa sua sirocchia! "
Allor si volse a noi, e pose mente, 112
movendo il viso pur su per la coscia,
e disse: " Or va' su tu, che se' valente! "
Conobbi allor chi era; e quell' angoscia 115
che m' avacciava un poco ancor la lena,
non m' impedì l' andare a lui; e poscia
ch' a lui fui giunto, alzò la testa appena, 118
dicendo: " Hai ben veduto come il sole
dall' omero sinistro il carro mena ? "
Gli atti suoi pigri e le corte parole 121
mosson le labbra mie un poco a riso;
poi cominciai: " Belacqua, a me non duole
di te omai; ma, dimmi, perchè assiso 124
quiritta sei ? Attendi tu iscorta,
o pur lo modo usato t' hai ripriso ? "
Ed ei: " Frate, l' andar in su che porta ? 127
Chè non mi lascerebbe ire a' martìri
l' Uccel di Dio che siede in su la Porta.

Thither we drew; and there some persons were,
who lingered in the shade behind the rock,
as one is wont to do through indolence.
And one of them, who weary seemed to me,
was sitting with his arms around his knees,
and down between the latter held his face.
  " O my sweet Lord," said I then, "turn thine eyes
on yonder man, who shows himself to be
more lazy than if sloth his sister were!"
  Then turning round toward us, and giving heed,
he moved his face no more than o'er his thigh,
and said: " Go up now, thou that active art! "
  I then knew who it was; nor did the strain,
which quickened still my breath a little, hinder
my going to him; yet, when at his side
I was, he barely raised his head, and said:
" Hast thou at last seen why it is the sun
driveth his car o'er thy left shoulder here ? "
  His lazy actions and his few short words
impelled my lips to smile a little; then,
" Belacqua," I began, " I grieve for thee
no more; but tell me why thou sittest here ?
Art waiting for a guide, or hast thou now
merely resumed thy customary mood ? "
  And he: " What, brother, is the use of climbing?
The Bird of God who at the Gate is seated,
would not allow me to approach the pangs.

Prima convien che tanto il ciel m' aggiri
  di fuor da essa, quanto fece in vita,
  perch' io indugiai al fine i buon sospiri,
se orazione in prima non m' aita,
  che surga su di cor che in grazia viva;
  l' altra che val, che in Ciel non è udita?"
E già il Poeta innanzi mi saliva,
  e dicea: "Vienne omai! Vedi ch' è tocco
  meridian dal sole, e dalla riva
copre la Notte già col piè Morrocco."

The sky must first turn round me here outside,
as long as ever in my life it did,
since I delayed good sighs until the end,
unless before then I be helped by prayers
arising from a heart that lives in grace;
of what avail are those unheard in Heaven ? "

But now the Poet, climbing on ahead,
was saying: " Come now on with me! Thou see'st
that our meridian by the sun is touched,
and that already from the Ganges' banks
Night covers up Morocco with her feet."

PURGATORIO V

Antipurgatorio. Balzo Secondo
Neghittosi morti Violentemente

Io era già da quell' ombre partito,
e seguitava l'orme del mio Duca,
quando diretro a me, drizzando il dito,
una gridò: " Ve' che non par che luca 4
lo raggio da sinistra a quel di sotto,
e come vivo par che si conduca! "
Gli occhi rivolsi al suon di questo motto, 7
e vidile guardar per meraviglia
pur me, pur me, e il lume ch' era rotto.
" Perchè l' animo tuo tanto s' impiglia," 10
disse il Maestro, " che l' andare allenti ?
Che ti fa ciò che quivi si pispiglia ?
Vien dietro a me, e lascia dir le genti! 13
Sta' come torre ferma, che non crolla
giammai la cima per soffiar de' venti!
Chè sempre l' uomo in cui pensier rampolla 16
sovra pensier, da sè dilunga il segno,
perchè la foga l' un dell' altro insolla."
Che poteva io ridir, se non ' Io vegno ' ? 19
Dissilo, alquanto del color consperso
che fa l' uom di perdon talvolta degno.

PURGATORIO V

Antepurgatory. The Second Ledge
The Negligent who died by Violence

Already had I parted from those shades,
and in my Leader's steps was following on,
when one behind me, pointing with his finger,
cried out: " See how the light seems not to shine
upon the left side of that lower man,
who seems to act like one that's still alive! "
Hearing this speech, I turned mine eyes, and saw
that with astonishment they gazed at me,
at me alone, and at the broken light.
" Why is thy mind so sore perplexed," then said
my Teacher, " that thou slackenest thy pace ?
What carest thou for what is whispered here ?
Follow thou me, and let the people talk!
Firm as a tower remain, which never shakes
its top, however hard the winds may blow!
For from himself he ever turns his mark,
in whom one thought wells up behind another,
for each of them impairs the other's strength."
What could I say in answer, save " I come " ?
And this I said, tinged slightly with the color
which sometimes makes one worthy of forgiveness.

E intanto per la costa di traverso 22
venivan genti innanzi a noi un poco,
cantando *Miserere* a verso a verso.
Quando s' accorser ch' io non dava loco, 25
per lo mio corpo, al trapassar de' raggi,
mutàr lor canto in un ' Oh! ' lungo e roco;
e due di loro, in forma di messaggi, 28
corsero incontro a noi e domandàrne:
" Di vostra condizion fatene saggi."
E il mio Maestro: " Voi potete andarne, 31
e ritrarre a color che vi mandaro,
che il corpo di costui è vera carne.
Se per veder la sua ombra restaro, 34
com' io avviso, assai è lor risposto;
facciangli onore, ed esser può lor caro."
Vapori accesi non vid' io sì tosto 37
di prima notte mai fender sereno,
nè, sol calando, nuvole d' agosto,
che color non tornasser suso in meno; 40
e, giunti là, con gli altri a noi dièr volta,
come schiera che scorre senza freno.
" Questa gente, che preme a noi, è molta, 43
e vengonti a pregar; " disse il Poeta,
" però pur va', ed in andando ascolta."
" O anima che vai per esser lieta 46
con quelle membra con le quai nascesti,"
venìan gridando, " un poco il passo queta!

CANTO V

Meanwhile a little way ahead of us
some people crosswise o'er the slope were coming,
singing the *Miserere* verse by verse.
When they became aware that through my body
I gave no passage to the rays of light,
they changed their chant into a long, hoarse " Oh! "
and two of them, acting as messengers,
ran out to meet us, and enquiring said:
" Cause us to know what kind of life is yours."
My Teacher answered: " Ye may go your way,
and unto those that sent you out report
that real flesh this man's body is. And if,
as I suppose, they stopped because they saw
his shadow, they 've been answered well enough;
if they respect him, it may profit them."
I never saw ignited vapors cleave
at nightfall an unclouded sky, or break
so rapidly from August clouds at sunset,
that these returned not up in shorter time;
and, once there, with the rest they veered toward us,
as would a troop that ran without a curb.
" These people who are crowding us are many,"
the Poet said, " and come to beg of thee;
therefore go on, and listen on thy way."
" O soul, that goest to be glad " they cried,
as on they came, " with those limbs which thou hadst
when thou wast born, a little stay thy steps!

Guarda se alcun di noi unque vedesti,
sì che di lui di là novelle porti!
Deh, perchè vai? Deh, perchè non t' arresti?
Noi fummo già tutti per forza morti,
e peccatori infino all' ultim' ora;
quivi lume del Ciel ne fece accorti,
sì che, pentendo e perdonando, fuora
di vita uscimmo a Dio pacificati,
che del desìo di sè veder n' accora."
Ed io: "Perchè ne' vostri visi guati,
non riconosco alcun; ma, se a voi piace
cosa ch' io possa, spiriti ben nati,
voi dite, ed io farò per quella pace,
che, dietro ai piedi di sì fatta Guida,
di mondo in mondo cercar mi si face."
Ed uno incominciò: "Ciascun si fida
del beneficio tuo senza giurarlo,
pur che il voler nonpossa non ricida.
Ond' io, che solo innanzi agli altri parlo,
ti prego, se mai vedi quel paese
che siede tra Romagna e quel di Carlo,
che tu mi sie de' tuoi preghi cortese
in Fano, sì che ben per me s' adori,
perch' io possa purgar le gravi offese.
Quindi fu' io; ma li profondi fori
ond' uscì 'l sangue in sul qual io sedea,
fatti mi furo in grembo agli Antenori,

Recall if thou hast e'er seen one of us,
that yonder thou mayst carry news of him!
Why, pray, dost thou go on? Ah, why not stop?
We all were slain of old by violence,
and sinners were until our latest hour;
then light from Heaven so caused us to beware,
that we, repentant and forgiving, issued
from life at peace with God, who in our hearts
stirs us with grievous longings to behold Him."
  And I: "Howe'er I gaze upon your faces,
none do I recognize; and yet, if aught
within my power can please you, well-born souls,
ask it, and I will do it, by the peace,
which, following the feet of such a Guide,
hath now become my quest from world to world."
  And one began: "Each trusts in thy good help
without an oath, provided lack of power
cut not thy good will short. Hence I, who speak
alone before the others, beg of thee,
if e'er thou see the country which extends
between Romagna and the land of Charles,
be courteous to me with thy prayers in Fano,
that supplications due be made for me,
to help me purge away my grievous sins.
It was from there I came; but those deep wounds,
whence flowed the blood wherein my life resided,
were giv'n me in the Antenori's lap,

là dov' io più sicuro esser credea. 76
Quel da Esti il fe' far, che m' avea in ira
assai più là che dritto non volea.
Ma s' io fossi fuggito invèr la Mira, 79
quando fui sopraggiunto ad Oriago,
ancor sarei di là, dove si spira.
Corsi al palude, e le cannucce e il brago 82
m' impigliàr sì, ch' io caddi; e lì vid' io
delle mie vene farsi in terra lago."
Poi disse un altro: " Deh, se quel desìo 85
si compia che ti tragge all' alto Monte,
con buona pietate aiuta il mio!
Io fui di Montefeltro, io son Buonconte; 88
Giovanna o altri non ha di me cura;
per ch' io vo tra costor con bassa fronte."
Ed io a lui: " Qual forza, o qual ventura 91
ti traviò sì fuor di Campaldino,
che non si seppe mai tua sepoltura ? "
" Oh! " rispos' egli: " A piè del Casentino 94
traversa un' acqua c' ha nome l' Archiano,
che sovra l' Ermo nasce in Apennino.
Dove il vocabol suo diventa vano, 97
arrivai io, forato nella gola,
fuggendo a piede e sanguinando il piano.
Quivi perdei la vista, e la parola 100
nel nome di Maria finii; e quivi
caddi, e rimase la mia carne sola.

where I had trusted I should be most safe.
The lord of Esti, who was angry with me
beyond the bounds of justice, had it done.
Yet toward La Mira had I only fled,
when at Oriàgo I was overtaken,
still yonder would I be, where people breathe.
Toward the lagoon I ran, whose reeds and mire
so hampered me, I fell; and there a pool
formed from my veins I saw upon the ground."

Then said another: " So may that desire,
which draws thee to the lofty Mount be granted,
with kindly pity, prithee, help thou mine!
I Montefeltro was, I am Buonconte;
Giovanna cares not for me, nor do others;
hence among these I go with head bowed down.

And I to him: " What force was it, or chance,
caused thee to stray so far from Campaldino,
that never hath thy burial-place been known ? "

" Oh! " he replied, " A river called Archiàno
flows crosswise at the Casentino's foot,
and takes its rise among the Apennines,
above the Hermitage. There, where its name
is lost, I came, a fugitive on foot,
pierced through the throat, and staining with my blood
the plain. And there it was I lost my sight,
and ended speech with Mary's name; and there
I fell, and all alone my flesh remained.

Io dirò il vero, e tu il ridi' tra i vivi. 103
L' Angel di Dio mi prese, e quel d' Inferno
gridava: ' O tu del Ciel, perchè mi privi ?
Tu te ne porti di costui l' eterno 106
per una lagrimetta che 'l mi toglie;
ma io farò dell' altro altro governo! '
Ben sai come nell' aere si raccoglie 109
quell' umido vapor che in acqua riede,
tosto che sale dove il freddo il coglie.
Giunse quel mal voler che pur mal chiede, 112
con l' intelletto, e mosse il fumo e il vento
per la virtù che sua natura diede.
Indi la valle, come il dì fu spento, 115
da Pratomagno al gran giogo coperse
di nebbia, e il ciel di sopra fece intento
sì, che il pregno aere in acqua si converse; 118
la pioggia cadde, ed a' fossati venne
di lei ciò che la terra non sofferse;
e come a' rivi grandi si convenne, 121
vèr lo fiume real tanto veloce
si ruinò, che nulla la ritenne.
Lo corpo mio gelato in su la foce 124
trovò l' Archian rubesto; e quel sospinse
nell' Arno, e sciolse al mio petto la croce
ch' io fei di me, quando il dolor mi vinse; 127
voltommi per le ripe e per lo fondo;
poi di sua preda mi coperse e cinse."

The truth I tell, tell thou among the living.
God's Angel took me, while the one from Hell
cried out: 'Why dost thou rob me, thou from Heaven?
Thou bearest hence this man's eternal part,
because of one small tear which takes him from me;
but I shall with the rest deal otherwise!'
Well knowst thou how damp vapors in the air,
as soon as they ascend to where the cold
affects them, into water change again.
He joined that wicked will, which asks for naught
but evil, with intelligence, and stirred
the mists and wind, by power his nature gave.
The valley thereupon, when day was spent,
he covered o'er with fog from Pratomagno
up to the mountain-chain, and made the sky
so lowering o'er it, that the pregnant air
to water turned; the rain poured down, and what
the soil absorbed not, reached the rivulets;
then, having joined the torrent-brooks, it rushed
so swiftly toward the royal stream, that naught
could hold it back. The swift Archiàno then
hard by its outlet found my frozen body;
and, as it swept it on into the Arno,
loosened the cross which with my arms I made
upon my breast, when sorrow's pain o'erwhelmed me;
along its banks and bed it rolled me on;
then covered me, and wrapped me with its spoils."

"Deh, quando tu sarai tornato al mondo 130
e riposato della lunga via,"
seguitò il terzo spirito al secondo,
"ricorditi di me, che son la Pia! 133
Siena mi fe'; disfecemi Maremma;
sàlsi colui che innanellata pria,
disposando, m' avea con la sua gemma." 136

CANTO V

" Prithee, when to the world thou hast returned,
and when from thy long journey thou art rested,"
after the second spirit said the third,
" do thou remember me, who Pia am!
Sièna made me; Maremma me unmade;
he knoweth what this means, who previously
had, in betrothal, ringed me with his gem."

PURGATORIO VI

Antipurgatorio. Neghittosi morti Violentemente
Apostrofe all' Italia ed a Firenze

Quando si parte il giuoco della zara,
colui che perde si riman dolente,
ripetendo le volte, e tristo impara;
con l' altro se ne va tutta la gente; 4
qual va dinanzi, e qual diretro il prende,
e qual da lato gli si reca a mente.
Ei non s' arresta, e questo e quello intende; 7
a cui porge la man, più non fa pressa;
e così dalla calca si difende.
Tal era io in quella turba spessa, 10
volgendo a loro e qua e là la faccia,
e promettendo mi sciogliea da essa.
Quivi era l' Aretin che dalle braccia 13
fiere di Ghin di Tacco ebbe la morte,
e l' altro che annegò correndo in caccia;
quivi pregava con le mani sporte 16
Federigo Novello, e quel da Pisa
che fe' parer lo buon Marzucco forte.
Vidi cont' Orso, e l' anima divisa 19
dal suo corpo per astio e per inveggia,
come dicea, non per colpa commisa;

PURGATORIO VI

Antepurgatory. The Negligent who died by Violence
Address to Italy and Florence

Whene'er a game of dice is broken up,
the one who loses sorrowing stays behind,
and learns, as sadly he repeats the throws;
while with the other all the people leave;
one goes before, one grasps him from behind,
and at his side one asks to be remembered.
And he stops not, but that one heeds and this;
the one whose hand he takes no longer crowds;
and from the throng he thus defends himself.
E'en such as he, was I in that dense crowd;
for as I this and that way turned my face,
and promised each, I freed myself therefrom.

Here was the Aretine who met his death
from Ghin di Tacco's cruel arms, and he,
who running madly in pursuit was drowned;
here Frederick Novello prayed with hands
outstretched, and he of Pisa, who induced
worthy Marzucco to reveal his strength.
Count Orso I beheld here, and the soul
through spite and envy from its body parted,
and not, so he maintained, through crime committed;

Pier della Broccia dico; e qui provveggia, 22
mentr' è di qua, la Donna di Brabante,
si che però non sia di peggior greggia.
Come libero fui da tutte quante 25
quell' ombre, che pregàr pur ch' altri preghi,
sì che s' avacci il lor divenir sante,
io cominciai: " E' par che tu mi neghi, 28
O Luce mia, espresso in alcun testo,
che decreto del Cielo orazion pieghi;
e questa gente prega pur di questo; 31
sarebbe dunque loro speme vana,
o non m' è il detto tuo ben manifesto ? "
Ed egli a me: " La mia scrittura è piana, 34
e la speranza di costor non falla,
se ben si guarda con la mente sana;
chè cima di Giudizio non s' avvalla, 37
perchè fuoco d' Amor compia in un punto
ciò che dee satisfar chi qui s' astalla;
e là dov' io fermai cotesto punto, 40
non si ammendava, per pregar, difetto,
perchè il prego da Dio era disgiunto.
Veramente a così alto sospetto 43
non ti fermar, se Quella nol ti dice
che lume fia tra il vero e l' intelletto.
Non so se intendi; io dico di Beatrice; 46
tu la vedrai di sopra, in su la vetta
di questo Monte, ridere e felice."

Pierre de la Brosse, I mean; and here, while still
on earth, let Brabant's Lady see to it,
that 'mong the worse flock she be not for this.
  When I was free from each and all those shades,
who only prayed that others pray for them,
that their becoming holy might be sped,
" It seems that thou deniest," I began,
" O thou my Light, expressly in a text,
that prayer can cause a change in Heaven's decrees;
and yet these people only pray for this;
could it then be, that this their hope is vain,
or is thy saying not quite clear to me ? "
  And he to me: " That which I wrote is clear,
nor yet delusive is this people's hope,
if it be looked at with a healthy mind;
for Justice stoops not from her lofty height,
because Love's ardor all at once fulfils
what he who dwelleth here must satisfy;
and there where I decided on this point,
the fault was not made good again by praying,
because the prayer discordant was with God.
Yet in so deep a doubt decide thou not,
unless She bid thee do so, who a light
shall be between thine intellect and truth.
I know not if thou understand; I speak
of Beatrice; thou 'lt see her up above,
smiling and happy, on this Mountain's top."

Ed io: " Signore, andiamo a maggior fretta;
chè già non m' affatico come dianzi;
e vedi omai che il poggio l' ombra getta."
" Noi anderem con questo giorno innanzi,"
rispose, " quanto più potremo omai;
ma il fatto è d' altra forma che non stanzi.
Prima che sii lassù, tornar vedrai
colui che già si copre della costa,
sì che i suoi raggi tu romper non fai.
Ma vedi là un' anima, che, posta
sola soletta, verso noi riguarda;
quella ne insegnerà la via più tosta."
Venimmo a lei. O anima Lombarda,
come ti stavi altera e disdegnosa,
e nel muover degli occhi onesta e tarda!
Ella non ci diceva alcuna cosa;
ma lasciavane gir, solo sguardando
a guisa di leon quando si posa.
Pur Virgilio si trasse a lei, pregando
che ne mostrasse la miglior salita;
e quella non rispose al suo domando;
ma di nostro paese e della vita
c' inchiese; e il dolce Duca incominciava:
"Mantova . . ."; e l'ombra, tutta in sè romita,
surse vèr lui del loco ove pria stava,
dicendo: " O Mantovano, io son Sordello
della tua terra! "; e l'un l' altro abbracciava.

CANTO VI

And I: " Let 's go, then, Lord, with greater haste;
for now I grow not weary as before;
and see, the hillside casts its shadow now."
" We shall go forward with this day," he answered,
" as long as we are able; but the case
is otherwise than what thou deemest it.
Ere thou shalt be up there, thou him shalt see
return, who now so shields him with the hill,
that thou dost not compel his rays to break.
But yonder see a soul who all alone
is seated, and toward us is looking now;
he will point out to us the quickest way."
We came to him. O Lombard soul, how full
of self-respect and noble scorn thou wast,
and in the moving of thine eyes how slow
and dignified! Naught did he say to us;
but let us go our way, and only gazed
as would a couching lion in repose.
Virgil, meanwhile, drew near to him, and begged
that he would show to us the best ascent;
and he to his request made no reply,
but asked us of our country and condition;
and my kind Leader was with " Mantua . . ."
beginning, when the self-collected shade,
from where he was, sprang up to meet him, saying:
" O Mantuan, I 'm Sordello, of thy town! "
and each the other thereupon embraced.

Ahi, serva Italia, di dolore ostello,
nave senza nocchiere in gran tempesta,
non donna di provincie, ma bordello!
Quell' anima gentil fu così presta,
sol per lo dolce suon della sua terra,
di fare al cittadin suo quivi festa;
ed ora in te non stanno senza guerra
li vivi tuoi, e l' un l' altro si rode
di quei che un muro ed una fossa serra.
Cerca, misera, intorno dalle prode
le tue marine, e poi ti guarda in seno,
s' alcuna parte in te di pace gode.
Che val perchè ti racconciasse il freno
Giustiniano, se la sella è vota?
Senz' esso fora la vergogna meno.
Ahi, gente che dovresti esser devota,
e lasciar seder Cesare in la sella,
se bene intendi ciò che Dio ti nota,
guarda com' esta fiera è fatta fella,
per non esser corretta dagli sproni,
poi che ponesti mano alla predella!
O Alberto Tedesco, che abbandoni
costei, ch' è fatta indomita e selvaggia,
e dovresti inforcar li suoi arcioni,
giusto giudicio dalle stelle caggia
sopra il tuo sangue, e sia nuovo ed aperto,
tal che il tuo successor temenza n' aggia!

CANTO VI

Ah, Italy, thou slave, thou inn of woe,
ship without pilot in a mighty storm,
not queen of provinces, but house of shame!
So instant ready was that noble soul,
but at the sweet sound of his city's name,
to welcome here his fellow citizen;
and yet within thee now, thy living sons
are not exempt from war, and those one wall
and moat enclose upon each other prey!
All round thy coast-line search its shores, poor wretch,
and then within thy bosom look, and learn
if any part of thee be blest with peace.
What boots it that Justinian rearranged
thy bridle, if thy saddle vacant be?
Had it not been for that, thy shame were less.

And ye, ah, ye, that ought to be devout,
and so let Caesar in his saddle sit,
if well ye heeded God's advice to you,
behold how wild this animal has grown,
through being uncorrected by the spur,
since ye first set your hands upon her rein!

O German Albert, thou that dost forsake
this creature now become untamed and wild,
and oughtest to bestride her saddle-bows,
may some just judgment from the stars befall
thy blood, and may it so unheard of be,
and plain, that it may frighten thy successor!

Chè avete tu e il tuo padre sofferto,
per cupidigia di costà distretti,
che il Giardin dell' Imperio sia deserto.
Vieni a veder Montecchi e Cappelletti,
Monaldi e Filippeschi, uom senza cura;
color già tristi, e questi con sospetti!
Vien, crudel, vieni, e vedi la pressura
de' tuoi gentili, e cura lor magagne;
e vedrai Santafior com' è sicura!
Vieni a veder la tua Roma che piagne,
vedova e sola, e dì e notte chiama:
" Cesare mio, perchè non m' accompagne ? "
Vieni a veder la gente quanto s' ama!
E se nulla di noi pietà ti muove,
a vergognarti vien della tua fama!
E, se licito m' è, o Sommo Giove
che fosti in terra per noi crocifisso,
son li giusti occhi tuoi rivolti altrove ?
O è preparazion, che nell' abisso
del tuo consiglio fai, per alcun bene
in tutto dall' accorger nostro scisso ?
Chè le città d' Italia tutte piene
son di tiranni, ed un Marcel diventa
ogni villan che parteggiando viene.
Fiorenza mia, ben puoi esser contenta
di questa digression che non ti tocca,
mercè del popol tuo che s' argomenta!

For, held by greed of lands outside its bounds,
thou and thy father also have allowed
the Empire's Garden to become a waste.
Come see the Montagues and Capulets,
Monaldi and Filipeschi, careless man,
already troubled those, and these in dread!
Come, come, thou cruel man, and see the oppression
of thy nobility, and right their wrongs;
and thou shalt see how safe is Santafior!
Come see thy Rome, that, widowed and alone,
is shedding tears, and day and night is calling:
" Why dost thou not, my Caesar, stay with me ? "
Come see the people, how they love each other!
And if for us no pity move thy soul,
come, then, and shame thee for thine own renown!
And, if I be allowed, O Jove Supreme,
Thou that for us wast crucified on earth,
are Thy just eyes, too, turned away elsewhere ?
Or in Thy counsel's depths art Thou in this
a preparation making for some good,
from our perception utterly cut off ?
For all Italia's towns are full of tyrants,
and a Marcellus every churl is deemed,
who comes to play a party henchman's rôle.

My Florence, well mayst thou be satisfied
with this digression, which concerns thee not,
thanks to thy people, who look out for that!

Molti han giustizia in cor, ma tardi scocca, 130
per non venir senza consiglio all' arco;
ma il popol tuo l' ha in sommo della bocca!
Molti rifiutan lo comune incarco; 133
ma il popol tuo sollecito risponde
senza chiamare, e grida: " Io mi sobbarco! "
Or ti fa' lieta, chè tu hai ben onde; 136
tu ricca, tu con pace, tu con senno!
S' io dico ver, l' effetto nol nasconde.
Atene e Lacedèmona, che fenno 139
l' antiche leggi e furon sì civili,
fecero al viver bene un piccol cenno
verso di te, che fai tanto sottili 142
provvedimenti, ch' a mezzo novembre
non giugne quel che tu d' ottobre fili!
Quante volte, del tempo che rimembre, 145
legge, moneta, officio e costume
hai tu mutato, e rinnovato membre!
E se ben ti ricordi e vedi lume, 148
vedrai te simigliante a quella inferma,
che non può trovar posa in su le piume,
ma con dar volta suo dolore scherma. 151

CANTO VI

Many at heart are just, but slow to shoot,
lest to the bow uncounselled they should come;
but thy folk on their lips alone are just!
Many refuse to bear the common burden;
but thy folk eagerly respond, and cry,
although uncalled: "I 'll load myself therewith!"
Be joyful, then, since thou hast cause to be;
thou that art rich, that peaceful art, and wise!
Whether I speak the truth, results conceal not.
Athens and Lacedaemon, they that framed
the ancient laws, and were so civilized,
in living well made but a little mark
compared with thee, that dost so carefully
provide thee, that thy fine October spinning
as far as mid-November reaches not.
How many times, within thy memory,
hast thou changed laws and coinage, offices
and customs, and thy membership renewed!
And if thou well recall and face the light,
thou 'lt see thy likeness to a suffering woman,
who on a feather-bed can find no rest,
but seeks, by tossing, to relieve her pain.

PURGATORIO VII

Antipurgatorio. La Valletta Fiorita
Principi intenti a Gloria Terrena

Poscia che l' accoglienze oneste e liete
furo iterate tre e quattro volte,
Sordel si trasse, e disse: " Voi, chi siete ? "
" Prima ch' a questo Monte fosser volte 4
l' anime degne di salire a Dio,
fur l' ossa mie per Ottavian sepolte.
Io son Virgilio; e per null' altro rio 7
lo Ciel perdei, che per non aver fè."
Così rispose allora il Duca mio.
Qual è colui che cosa innanzi sè 10
subita vede, ond' ei si maraviglia,
che crede e no, dicendo: "Ell' è . . Non è . . ";
tal parve quegli; e poi chinò le ciglia, 13
ed umilmente ritornò vèr lui,
ed abbracciollo ove il minor s' appiglia.
" O gloria de' Latin," disse, " per cui 16
mostrò ciò che potea la lingua nostra,
o pregio eterno del loco ond' io fui,
qual merito o qual grazia mi ti mostra ? 19
S' io son d' udir le tue parole degno,
dimmi se vien d' Inferno e di qual chiostra."

PURGATORIO VII

Antepurgatory. The Vale of Flowers
Princes intent on Earthly Glory

After their words of greeting, dignified
and glad, had three and four times been repeated,
Sordello, drawing back, said: " Who are ye ? "
" Or ever yet the spirits, who deserved
to rise to God, were toward this Mount directed,
my bones were buried by Octavian's order.
Virgil am I; and through no other guilt
did I lose Heaven, than through not having faith."
'T was thus my Leader thereupon replied.
Like one who sudden sees before him aught
he wonders at, and, as he says: " It is . . ."
and " No, it 's not," believes and disbelieves;
such did the former seem; and then his head
he bowed, and, humbly turning back to him,
embraced him where inferior men take hold.
" O glory of the Latins," said he then,
" through whom our language showed what it could do,
eternal honor of my native town,
what merit, or what grace shows thee to me ?
Tell me, if I deserve to hear thy words,
if thou from Hell art come, and from what cloister."

“ Per tutti i cerchi del dolente Regno ” 22
rispose lui, “ son io di qua venuto;
virtù del Ciel mi mosse, e con lei vegno.
Non per far, ma per non far ho perduto 25
di veder l’ alto Sol che tu desiri,
e che fu tardi da me conosciuto.
Loco è laggiù non tristo da martìri, 28
ma di tenebre solo, ove i lamenti
non suonan come guai, ma son sospiri.
Quivi sto io coi parvoli innocenti, 31
dai denti morsi della morte, avante
che fosser dell’ umana colpa esenti;
quivi sto io con quei che le tre sante 34
virtù non si vestiro, e senza vizio
conobber l’ altre e seguìr tutte quante.
Ma se tu sai e puoi, alcuno indizio 37
da’ noi, perchè venir possiam più tosto
là dove Purgatorio ha dritto inizio.”
Rispose: “ Loco certo non c’ è posto; 40
licito m’ è andar suso ed intorno;
per quanto ir posso, a guida mi t’ accosto.
Ma vedi già come dichina il giorno, 43
ed andar su di notte non si puote;
però è buon pensar di bel soggiorno.
Anime sono a destra qua rimote; 46
se mi consenti, io ti merrò ad esse,
e non senza diletto ti fien note.”

" Through all the circles of the woeful Realm "
he answered him, " have I come hither; virtue
from Heaven impelled me, and therewith I come.
'T was not for doing aught, but for not doing,
I lost the sight of that exalted Sun
thou longest for, and which was known by me
too late. There is a place below, not sad
because of pain, but only gloom, where moans
sound not as wailings, but are merely sighs.
There with those little innocents I dwell,
who, not delivered yet from human guilt,
were bitten by the teeth of death; and there
with those I dwell, who did not clothe themselves
with the three holy virtues, but who knew
the others without vice, and practiced all.
But give us, if thou know and can, some sign,
whereby the sooner we may reach the place,
where Purgatory hath its real beginning."
" No fixed place is assigned us; " he replied,
" I may go upward and around; I 'll join thee,
and be thy guide as far as I can go.
But see already how the day declines,
and one at night can not ascend; it, hence,
were well to think of some fair resting place.
Here to the right are souls that dwell apart;
if thou permit me, I will lead thee to them,
and not without delight will they be known."

" Com' è ciò ? " fu risposto. " Chi volesse 49
salir di notte, fora egli impedito
d' altrui ? O non sarrìa, chè non potesse ? "
E il buon Sordello in terra fregò il dito, 52
dicendo: " Vedi! Sola questa riga
non varcheresti dopo il sol partito;
non però che altra cosa desse briga, 55
che la notturna tenebra, ad ir suso;
quella col non poter la voglia intriga.
Ben si porìa con lei tornare in giuso 58
e passeggiar la costa intorno errando,
mentre che l' orizzonte il dì tien chiuso."
Allora il mio Signor, quasi ammirando, 61
" Menane dunque " disse, " là 've dici
che aver si può diletto dimorando."
Poco allungati c' eravam di lici, 64
quand' io mi accorsi che il monte era scemo,
a guisa che i vallon si sceman quici.
" Colà " disse quell' ombra, " n' anderemo, 67
dove la costa face di sè grembo;
e quivi il nuovo giorno attenderemo."
Tra erto e piano era un sentiero sghembo, 70
che ne condusse in fianco della lacca,
là dove più ch' a mezzo muore il lembo.
Oro ed argento fine, cocco e biacca, 73
indico, legno lucido e sereno,
fresco smeraldo in l' ora che si fiacca,

CANTO VII

" How, then, is this ? " was answered, " Should one
to mount by night, would some one hinder him ? [wish
Or would one not ascend, through lack of power ?
Then with his finger good Sordello marked
the ground, and: " See!" he said, "When once the sun
is gone, thou couldst not even cross this line;
though not because aught else than gloom of night
would hinder one from climbing; that it is
puzzles the will with impotence. One could,
however, downward go again therewith,
and walking o'er the hillside, wander round
while still the horizon kept the day confined."
My Lord then said, as if in wonder lost:
" Do thou, then, lead us thither, where thou saidst
that one while waiting can enjoy himself."
But little had we gone away from there,
when I perceived the hill was hollowed out,
as here on earth our hillside valleys are.
" Thither," that shade said, " we 'll betake ourselves
where of itself the hillside forms a lap;
and there will we await the coming day."
A winding path there was, nor steep nor level,
which led us to a border of the dell,
where more than half away the hillside falls.
Gold and fine silver, scarlet and white lead,
indigo blue, wood's clear and shining brown,
and green of emeralds when newly flaked,

dall' erba e dalli fior, dentro a quel seno 76
posti, ciascun sarìa di color vinto,
come dal suo maggiore è vinto il meno.
Non avea pur natura ivi dipinto, 79
ma di soavità di mille odori
vi facea un incognito indistinto.
" *Salve, Regina* " in sul verde e in su i fiori, 82
quivi seder cantando anime vidi,
che per la valle non parean di fuori.
" Prima che il poco sole omai s' annidi," 85
cominciò il Mantovan che ci avea vòlti,
" tra costor non vogliate ch' io vi guidi.
Di questo balzo meglio gli atti e i vólti 88
conoscerete voi di tutti quanti,
che nella lama giù tra essi accolti.
Colui che più sied' alto, e fa sembianti 91
d' aver negletto ciò che far dovea,
e che non move bocca agli altrui canti,
Ridolfo Imperator fu, che potea 94
sanar le piaghe c' hanno Italia morta,
sì che tardi per altri si ricrea.
L' altro che nella vista lui conforta, 97
resse la terra dove l' acqua nasce,
che Molta in Albia, ed Albia in mar ne porta;
Ottàcchero ebbe nome, e nelle fasce 100
fu meglio assai che Vincislao, suo figlio,
barbuto, cui lussuria ed ozio pasce.

would each in hue be vanquished by the grass
and flowers found growing in that bosomed dell,
as by the greater vanquished is the less.
Nature not only had been painting there;
but with the fragrance of a thousand scents
was making up a blend unknown on earth.
Here, seated on the grass among the flowers,
"*Salve, Regina*" singing, souls I saw,
who, for the dell, could not be seen outside.
"Before the waning sunlight nest itself,"
began the Mantuan who had guided us,
"desire me not to lead you among these.
Much better from this border shall ye learn
to know the acts and faces of them all,
than greeted 'mong them in the dale below.
The one that sitteth highest up, and seems
to have neglected what he should have done,
and with his mouth joins not the others' songs,
was Emperor Rudolph, he who might have healed
the wounds that so have left Italia dead,
that by another she reviveth late.
He who appears to cheer him, ruled the land,
where rise the waters which the Moldau gives
the Elbe, and the Elbe gives the sea.
Named Ottocar, he was, in swaddling clothes,
far better than is Wenceslaus, his son,
on whom, a bearded man, feed lust and ease.

E quel Nasetto, che stretto a consiglio 103
par con colui c' ha sì benigno aspetto,
morì fuggendo, e disfiorando il Giglio.
Guardate là, come si batte il petto! 106
L' altro vedete, c' ha fatto alla guancia
della sua palma, sospirando, letto.
Padre e suocero son del mal di Francia; 109
sanno la vita sua viziata e lorda,
e quindi viene il duol che sì li lancia.
Quel che par sì membruto, e che s' accorda, 112
cantando, con colui dal maschio naso,
d' ogni valor portò cinta la corda;
e se re dopo lui fosse rimaso 115
lo giovinetto che retro a lui siede,
bene andava il valor di vaso in vaso;
che non si puote dir dell' altre rede. 118
Iacomo e Federigo hanno i reami;
del retaggio miglior nessun possiede.
Rade volte risurge per li rami 121
l' umana probitate; e questo vuole
Quei che la dà, perchè da lui si chiami.
Anche al Nasuto vanno mie parole, 124
non men ch' all' altro, Pier, che con lui canta,
onde Puglia e Provenza già si duole.
Tante è del seme suo minor la pianta, 127
quanto più che Beatrice e Margherita,
Costanza di marito ancor si vanta.

CANTO VII

That small-nosed man, who close in counsel seems
with him that hath so kind a countenance,
died fleeing, and disflowering the Lily.
Look at him, yonder, how he smites his breast!
And see the other one, who for his cheek
hath, sighing, made a cushion of his hand.
Father and father-in-law of France's bane,
they know the latter's foul and vicious life;
hence comes the sorrow that so pierces them.

The one who so large-limbed appears, and joins
in song with him who hath the manly nose,
was girded with the cord of every worth;
and if the youth, who seated is behind him,
had, following after him, remained as king,
worth would, indeed, have gone from vase to vase;
which of the other heirs can not be said.
The kingdoms James and Frederick hold; but none
is owner of the better heritage.

Seldom doth human righteousness ascend
among the branches; this is willed by Him
who gives it, that of Him it may be asked.

My words concern the large-nosed man no less
than the other, Peter, who is singing with him,
whence both Apulia and Provence are grieved.
That plant is as inferior to its seed,
as of her husband Constance still vaunts more
than Beatrice and Margaret do of theirs.

Vedete il re della semplice vita
seder là solo, Arrigo d' Inghilterra;
questi ha ne' rami suoi migliore uscita.
Quel che più basso tra costor s' atterra,
guardando in suso, è Guglielmo Marchese,
per cui ed Alessandria e la sua guerra
fa pianger Monferrato e Canavese."

CANTO VII

Behold the king, known for his simple life,
Henry of England, seated there alone;
he in his branches better issue hath.
He that among them lower on the ground
is sitting, and looks up, is Marquis William,
for whom both Alexandria and her war
make Montferràt and Canavèsë weep."

PURGATORIO VIII

Antipurgatorio. La Valletta Fiorita.
Principi intenti a Gloria Terrena. Il Serpente

Era già l' ora che volge il desìo
ai naviganti e intenerisce il core
lo dì c' han detto ai dolci amici addio;
e che lo novo peregrin d' amore
punge, se ode squilla di lontano,
che paia il giorno pianger che si more;
quand' io incominciai a render vano
l' udire, ed a mirare una dell' alme
surta, che l' ascoltar chiedea con mano.
Ella giunse e levò alte le palme,
ficcando gli occhi verso l' oriente,
come dicesse a Dio: " D' altro non calme."
" *Te lucis ante* " sì devotamente
le uscì di bocca, e con sì dolci note,
che fece me a me uscir di mente;
e l' altre poi dolcemente e devote
seguitàr lei per tutto l' inno intero,
avendo gli occhi alle superne rote.
Aguzza qui, Lettor, ben gli occhi al vero;
chè il velo è ora ben tanto sottile,
certo, che 'l trapassar dentro è leggiero.

PURGATORIO VIII

Antepurgatory. The Vale of Flowers
Princes intent on Earthly Glory. The Serpent

'T was now the hour, which homeward turns the longing,
and melts the heart of those that sail the sea,
the day they 've said goodbye to tender friends;
and thrills with love the pilgrim newly sped,
if from afar he hear a tolling bell,
that seems to mourn the slowly dying day;
when I began to render hearing vain,
and of those souls watch one who, risen up,
was asking for attention with his hand.
He joined his palms, and raising them on high,
turned toward the East his eyes with steadfast gaze,
as if to God he said: " I heed naught else."
" *Ere daylight fadeth* " issued from his mouth
with such devoutness, and with notes so sweet,
that I was made unmindful of myself.
Thereat the others, sweetly and devoutly
followed that soul, and sang the whole hymn through,
fixing their gaze upon the spheres above.
Sharpen thine eyes here, Reader, for the truth;
for now its veil is certainly so thin,
that easy is the passage into it.

Io vidi quello esercito gentile
tacito poscia riguardare in sue,
quasi aspettando, pallido ed umìle;
e vidi uscir dell' alto e scender giùe
due Angeli con due spade affocate,
tronche e private delle punte sue.
Verdi, come fogliette pur mo nate,
erano in veste, che da verdi penne
percosse traean dietro e ventilate.
L' un poco sovra a noi a star si venne,
e l' altro scese in l' opposita sponda,
sì che la gente in mezzo si contenne.
Ben discerneva in lor la testa bionda;
ma nelle facce l' occhio si smarrìa,
come virtù ch' a troppo si confonda.
" Ambo vegnon del grembo di Maria "
disse Sordello, " a guardia della valle,
per lo Serpente che verrà via via."
Ond' io, che non sapeva per qual calle,
mi volsi intorno, e stretto m' accostai,
tutto gelato, alle fidate spalle.
E Sordello anco: " Ora avvalliamo omai
tra le grandi ombre, e parleremo ad esse;
grazioso fia lor vedervi assai."
Solo tre passi credo ch' io scendesse,
e fui di sotto; e vidi un che mirava
pur me, come conoscer mi volesse.

CANTO VIII

I saw that army of the gentle-born
gazing on high in silence after this,
as if in expectation, pale and meek;
and, issuing from above, and coming down,
two Angels with two fiery swords I saw,
which, broken off, were of their points deprived.
As green they were, as little new-born leaves,
and clothed with garments which, behind them trailed,
were stroked and fanned by verdant plumes. One came
and poised somewhat above us, while the other
alighted on the hillside opposite,
so that the people there remained between.
I well perceived that golden was their hair;
but on their faces vision went astray,
as would a power confounded by excess.

"From Mary's bosom both of them are come"
Sordello said, "to guard this sheltered vale
against the Serpent, which will soon arrive."

Hence I, who knew not by what path, turned round,
chilled through with fear, and to the trusted shoulders
drew closely back. Sordello thereupon
began: "And now among the mighty shades
let us descend, and we will speak with them;
greatly will they be pleased to see you here."

Only three steps, I think, did I go down,
and was below; then one I saw, who looked
at me alone, as if he wished to know me.

Tempo era già che l' aer s' annerava,
ma non sì, che tra gli occhi suoi e i miei
non dichiarisse ciò che pria serrava.
Vèr me si fece, ed io vèr lui mi fèi.
Giudice Nin gentil, quanto mi piacque,
quando ti vidi non esser tra i rei!
Nullo bel salutar tra noi si tacque;
poi domandò: "Quant' è che tu venisti
a piè del Monte per le lontane acque?"
"Oh!" diss' io lui, "per entro i lochi tristi
venni stamane, e sono in prima vita,
ancor che l' altra, sì andando, acquisti."
E come fu la mia risposta udita,
Sordello ed egli indietro si raccolse,
come gente di subito smarrita.
L' uno a Virgilio, e l' altro ad un si volse
che sedea lì, gridando: "Su, Corrado!
Vieni a veder che Dio per grazia volse."
Poi, vòlto a me: "Per quel singular grado,
che tu dèi a Colui che sì nasconde
lo suo primo Perchè, che non gli è guado;
quando sarai di là dalle larghe onde,
di' a Giovanna mia, che per me chiami
là dove agl' innocenti si risponde.
Non credo che la sua madre più m' ami,
poscia che trasmutò le bianche bende,
le quai convien che, misera!, ancor brami.

CANTO VIII

The air had for some time been growing dark
but not so much as, 'tween his eyes and mine,
not to reveal what it concealed before.
Toward me he came, and I toward him advanced.
Noble Judge Nino, when I saw that not
among the damned thou wast, how glad I was!
No greetings fair were left unsaid between us;
and then he asked: " How long ago didst thou
o'er the far waters reach the Mountain's foot ? "
  " Oh! " I exclaimed, " across the fields of woe
I came this morn, and in the first life am,
though by thus going, I'll the other win."
  When once my answer had been heard, Sordello
and he drew back, like people suddenly
perplexed. The first to Virgil turned, the other,
to one who there was seated, crying out:
" Get up, Corrado! Come and see what God
hath as a favor willed."
  Then, turned toward me:
" By that rare gratitude thou owest Him,
who hides His primal Why in such a way,
that there 's no fording it; when thou art past
the wide waves, ask my Joan to pray for me
where to the innocent replies are given.
I think her mother loves me now no more,
for those white wimples hath she laid aside,
which she, poor soul, must needs want back again.

Per lei assai di lieve si comprende, 76
  quanto in femmina foco d'amor dura,
  se l' occhio o il tatto spesso non l' accende.
Non le farà sì bella sepoltura 79
  la Vipera che i Milanesi accampa,
  com' avrìa fatto i Gallo di Gallura."
Così dicea, segnato della stampa, 82
  nel suo aspetto, di quel dritto zelo,
  che misuratamente in core avvampa.
Gli occhi miei ghiotti andavan pure al cielo, 85
  pur là dove le stelle son più tarde,
  sì come rota più presso allo stelo.
E il Duca mio: "Figliuol, che lassù guarde?" 88
  Ed io a lui: "A quelle tre facelle
  di che il polo di qua tutto quanto arde."
Ed egli a me: "Le quattro chiare stelle 91
  che vedevi staman, son di là basse;
  e queste son salite ov' eran quelle."
Com' ei parlava, e Sordello a sè il trasse, 94
  dicendo: "Vedi là il nostro avversaro!"
  E drizzò il dito, perchè in là guardasse.
Da quella parte onde non ha riparo 97
  la picciola vallea, era una Biscia,
  forse qual diede ad Eva il cibo amaro.
Tra l' erba e i fior venìa la mala striscia, 100
  volgendo ad or ad or la testa al dosso,
  leccando come bestia che si liscia.

Through her one understands with greatest ease
how long the fire of love in woman lasts,
unless rekindled oft by sight and touch.
The Viper which conducts the Milanese
afield, will never make as beautiful
a tomb for her, as would Gallura's Cock."

These were the words he used, his countenance
marked with the impress of that righteous zeal,
which burneth in the heart with temperate flame.
My greedy eyes now sought the sky alone,
and only there, where slowest are the stars,
as, nearest to its axle, is a wheel.

My Leader then: " What art thou looking at
up there, my son ? " And I: " At those three torches,
wherewith the pole on this side wholly burns."

Then he: " The four bright stars which thou this morn
didst see, are low down on the other side;
and these have risen there, where those were then."

While he was speaking thus, Sordello drew him
aside, and saying: " Yonder see our foe! "
lifted his finger up, to have him look.

On that side where the little hollowed vale
hath no defense, a Snake there was like that,
perhaps, which gave the bitter fruit to Eve.
On through the grass and flowers the wicked reptile
glided, and, turning back its head at times,
was licking like a beast that smoothes itself.

Io non vidi, e però dicer non posso,
come mosser gli Astor celestiali;
ma vidi bene e l' uno e l' altro mosso.
Sentendo fender l' aere alle verdi ali,
fuggì 'l Serpente, e gli Angeli dièr vòlta,
suso alle poste rivolando eguali.
L' ombra che s' era al Giudice raccolta
quando chiamò, per tutto quell' assalto
punto non fu da me guardare sciolta.
" Se la lucerna che ti mena in alto,
trovi nel tuo arbitrio tanta cera,
quant' è mestieri infino al sommo smalto; "
cominciò ella, " se novella vera
di Valdimagra o di parte vicina
sai, dilla a me, che già grande là era.
Chiamato fui Corrado Malaspina;
non son l' antico, ma di lui discesi;
a' miei portai l' amor che qui raffina."
" Oh! " diss' io lui: " Per li vostri paesi
giammai non fui; ma dove si dimora
per tutta Europa, ch' ei non sien palesi?
La fama che la vostra casa onora,
grida i signori e grida la contrada,
sì che ne sa chi non vi fu ancora.
Ed io vi giuro, s' io di sopra vada,
che vostra gente onrata non si sfregia
del pregio della borsa e della spada.

I did not see, and therefore cannot tell,
how the celestial Falcons 'gan to move,
but both I clearly saw, when once in motion.
When cleft by their green wings it heard the air,
the Serpent fled, and back the Angels turning,
regained their posts above with equal flight.
The shade who, when he called him, to the Judge
had closely drawn, throughout the whole assault
had not one moment loosed his gaze from me.
" So may the lantern leading thee above,
find in thy will the wax that is required
for one to reach the enamelled green on high; "
he thus began, " if thou of Valdimagra,
or of its neighboring land, dost know true news,
tell it to me, who once was mighty there.
Corrado Malaspina I was called;
I 'm not the elder, but from him descended;
I bore my race the love which here is cleansed."
" Oh! " said I then to him, " I 've never been
in your domains, but where throughout all Europe
dwelleth a man who knows them not ? The fame
which honoreth your house, proclaims its lords,
proclaims its district, so that even he
knows of them, who hath never been there yet.
I swear to you, so may I go on high,
that of the glorious use of purse and sword
your honored race doth not despoil itself.

so e natura sì la privilegia, 130
che, perchè il Capo reo lo mondo torca,
sola va dritta, e il mal cammin dispregia."
Ed egli: "Or va', chè il sol non si ricorca 133
sette volte nel letto che il Montone
con tutti e quattro i piè copre ed inforca,
che cotesta cortese opinione 136
ti fia chiavata in mezzo della testa
con maggior chiovi che d' altrui sermone,
se corso di giudicio non s' arresta." 139

Nature and use so favor it, that, howe'er
the guilty Head distort the world, alone
it goeth straight, and scorns the evil path."
  And he: "Now go, for lo, the sun shall not
seven times on that bed rest him, which the Ram
now covers, and with all four feet bestrides,
ere this thy courteously expressed opinion
shall in the middle of thy head be nailed
with greater nails than words of other men,
unless the course of doom decreed be stayed."

PURGATORIO IX

Antipurgatorio. La Valetta Fiorita
Il Primo Sogno. La Porta del Purgatorio

La concubina di Titan antico
già s' imbiancava al balco d' oriente,
fuor delle braccia del suo dolce amico;
di gemme la sua fronte era lucente, 4
poste in figura del freddo animale,
che con la coda percote la gente;
e la Notte de' passi con che sale, 7
fatti avea due nel loco ov' eravamo,
e il terzo già chinava in giuso l' ale;
quand' io, che meco avea di quel d' Adamo, 10
vinto dal sonno, in su l'erba inchinai,
là dove tutti e cinque sedevamo.
Nell' ora che comincia i tristi lai 13
la rondinella presso alla mattina,
forse a memoria de' suoi primi guai,
e che la mente nostra, peregrina 16
più dalla carne e men da' pensier presa,
alle sue vision quasi è divina;
in sogno mi parea veder sospesa 19
un' Aquila nel ciel con penne d' oro,
con l' ali aperte, ed a calare intesa;

PURGATORIO IX

Antepurgatory. The Vale of Flowers
Dante's First Dream. The Gate of Purgatory

Already was old Titan's concubine
whitening upon the Orient's balcony,
outside the arms of her sweet paramour;
already was her forehead shining bright
with gems, arranged according to the shape
of that cold beast, which smites one with its tail;
and Night had of the steps wherewith she climbs,
already taken two where we were then,
and now the third was lowering its wings;
when I, who had somewhat of Adam in me,
o'ercome with sleep, reclined upon the grass,
on which all five of us were sitting then.

Near morning, at the hour in which the swallow
begins to sing her melancholy lays,
perchance in memory of her earliest woes,
and when, much more a pilgrim from the flesh,
and less imprisoned by its thoughts, our mind
well nigh prophetic in its vision is;
an Eagle in a dream I seemed to see
suspended in the sky, with plumes of gold
and wings outspread, intent on swooping down;

ed esser mi parea là dove foro
abbandonati i suoi da Ganimede,
quando fu ratto al sommo consistoro.
Fra me pensava: " Forse questa fiede
pur qui per uso, e forse d' altro loco
disdegna di portarne suso in piede."
Poi mi parea che, roteata un poco,
terribil come fòlgor discendesse,
e me rapisse suso infino al fuoco.
Ivi pareva ch' ella ed io ardesse;
e sì l' incendio imaginato cosse,
che convenne che il sonno si rompesse.
Non altrimenti Achille si riscosse,
gli occhi svegliati rivolgendo in giro
e non sappiendo là dove si fosse,
quando la madre da Chiron a Schiro
trafugò lui dormendo in le sue braccia,
là onde poi li Greci il dipartiro,
che mi scoss' io, sì come dalla faccia
mi fuggì il sonno; e diventai ismorto,
come fa l' uom che, spaventato, agghiaccia.
Dallato m' era solo il mio Conforto,
e il sole er' alto già più che due ore,
e il viso m' era alla marina torto.
" Non aver tema! " disse il mio Signore;
" Fàtti sicur, chè noi siamo a buon punto;
non stringer, ma rallarga ogni vigore!

and it appeared to me that I was where
his friends were left behind by Ganymede,
when to the highest council he was raised.
I thought within myself: " Perhaps this bird
is wont to strike but here, and from elsewhere,
perhaps, disdains to lift one with its claws."
Then, having wheeled a while, it seemed to me
that terrible as lightning it came down,
and bore me up as far as to the fire.
There it and I both seemed to burn together;
and so intense was that imagined burning,
my sleep was broken of necessity.
Achilles roused himself no differently —
turning around him his awakened eyes,
nor knowing in what region he might be,
when, sleeping in her arms, his mother took him
away from Chiron to the isle of Scyros,
from which the Greeks removed him afterwards —
than I aroused myself, when from my face
sleep fled away; and death-like pale I turned,
like one who freezes when o'ercome by fright.
Only my Comforter was at my side,
and now the sun was higher than two hours,
and toward the open sea my face was turned.
" Be not afraid! " my Lord then said to me.
" Be reassured, for we are faring well;
restrain not, but expand thine every power!

Tu se' omai al Purgatorio giunto;
vedi là il balzo che il chiude d' intorno;
vedi l' entrata là 've par disgiunto.
Dianzi, nell' alba che precede al giorno,
quando l' anima tua dentro dormìa
sopra li fiori onde laggiù è adorno,
venne una Donna, e disse: ' Io son Lucia;
lasciatemi pigliar costui che dorme;
sì l' agevolerò per la sua via.'
Sordel rimase, e l' altre gentil forme;
ella ti tolse, e come il dì fu chiaro,
sen venne suso, ed io per le sue orme.
Qui ti posò; e pria mi dimostraro
gli occhi suoi belli quell' entrata aperta;
poi ella e il sonno ad una se n' andaro."
A guisa d' uom che in dubbio si raccerta,
e che muta in conforto sua paura,
poi che la verità gli è discoperta,
mi cambiai io; e come senza cura
videmi il Duca mio, su per lo balzo
si mosse, ed io diretro invèr l' altura.
Lettor, tu vedi ben com' io innalzo
la mia materia; e però con più arte
non ti maravigliar s' io la rincalzo.
Noi ci appressammo, ed eravamo in parte,
che là, dove pareami prima un rotto,
pur come un fesso che muro diparte,

CANTO IX

At Purgatory art thou now arrived;
behold the cliff there, which encloses it;
behold the entrance where it broken seems.
Just now, when, in the dawn preceding day,
thy soul was sleeping in thee on the flowers,
wherewith the place down yonder is adorned,
a Lady came and said: 'I am Lucìa;
allow me to take up this sleeping man;
I shall assist him thus upon his way.'
Sordello and the other noble forms
remained; she took thee, and when daylight dawned,
hither came up, and in her foot-prints I.
She laid thee here; and first her lovely eyes
revealed to me that opened entrance; then
both she and sleep together passed away."

Like one who, when in doubt, is reassured,
and into comfort turns his fear, when once
the truth has been disclosed to him, I changed;
and when my Leader wholly freed from care
beheld me, upward o'er the cliff he moved,
and I behind him followed toward the height.

Reader, thou surely see'st how I exalt
my subject; therefore be thou not surprised
if I support it now with greater art.

Nearer we drew, and were in such a place,
that where at first there seemed to be a break,
just like a fissure that divides a wall,

vidi una Porta e tre gradi di sotto
  per gire ad essa, di color diversi,
  ed un Portier che ancor non facea motto.
E come l' occhio più e più v' apersi,
  vidil seder sopra il grado soprano,
  tal nella faccia, ch' io non lo soffersi;
ed una spada nuda aveva in mano,
  che rifletteva i raggi sì vèr noi,
  ch' io dirizzava spesso il viso invano.
" Dite costinci: che volete voi ? "
  cominciò egli a dire: " Ov' è la scorta ?
  Guardate che il venir su non vi nòi ? "
" Donna del Ciel, di queste cose accorta,"
  rispose il mio Maestro a lui, " pur dianzi
  ne disse: ' Andate là: quivi è la Porta.' "
" Ed Ella i passi vostri in bene avanzi! "
  ricominciò il cortese Portinaio:
  " Venite dunque a' nostri gradi innanzi."
Là 've venimmo, allo scaglion primaio,
  bianco marmo era sì pulito e terso,
  ch' io mi specchiai in esso quale io paio.
Era il secondo, tinto più che perso,
  d' una petrina ruvida ed arsiccia,
  crepata per lo lungo e per traverso.
Lo terzo, che di sopra s' ammassiccia,
  porfido mi parea sì fiammeggiante,
  come sangue che fuor di vena spiccia.

CANTO IX

I saw a Gate, and under, to approach it,
three steps of different color each, and then
a Keeper, who as yet said not a word.
And as I opened more and more mine eyes,
I saw him sitting on the upper step,
such in his face that I endured him not;
and in his hand he had a naked sword,
which so reflected upon us its rays,
that toward him oft I turned my eyes in vain.
"Say what it is you wish, from where you are,"
he then began, "and where your escort is.
Beware lest coming up should do you harm."
"A heavenly Lady, of these things aware,"
my Teacher answered him, "said unto us
just now: 'Go thither, yonder is the Gate.'"
"And unto good may she advance your steps!"
the courteous Keeper of the Gate resumed,
"Come forward, therefore, unto these our stairs."
Made of white marble was the first great step
to which we came, so polished and so smooth,
I mirrored me therein as I appear.
The second step, darker than purple-black,
was of a rough and calcined kind of stone,
cracked lengthwise and across. The third, which rests
in massive shape above it, seemed to me
to be of porphyry as flaming red,
as blood appears when spurting from a vein.

Sopra questo teneva ambo le piante 103
l' Angel di Dio, sedendo in su la soglia,
che mi sembiava pietra di diamante.
Per li tre gradi su di buona voglia 106
mi trasse il Duca mio, dicendo: " Chiedi
umilemente che il serrame scioglia."
Divoto mi gittai a' santi piedi; 109
misericordia chiesi che m' aprisse;
ma pria nel petto tre fiate mi diedi.
Sette *P* nella fronte mi descrisse 112
col punton della spada, e " Fa' che lavi,
quando sei dentro, queste piaghe! " disse.
Cenere, o terra che secca si cavi, 115
d' un color fora col suo vestimento;
e di sotto da quel trasse due Chiavi.
L' una era d' oro e l' altra era d' argento; 118
pria con la bianca, e poscia con la gialla
fece alla Porta sì, ch' io fui contento.
" Quandunque l' una d' este Chiavi falla, 121
che non si volga dritta per la toppa,"
diss' egli a noi, " non s' apre questa calla.
Più cara è l' una; ma l' altra vuol troppa 124
d' arte e d' ingegno, avanti che disserri,
perch' ell' è quella che il nodo disgroppa.
Da Pier le tengo; e dissemi ch' io erri 127
anzi ad aprir, che a tenerla serrata,
pur che la gente a' piedi mi s' atterri."

Upon this last God's Angel held both feet,
sitting upon the threshold, which to me
appeared to be a rock of adamant.
Up over those three steps my Leader then
drew me along with my good will, and said:
" Humbly request him to undo the lock."
Devoutly at his holy feet I cast me;
I begged that of his mercy he would open,
but first I smote upon my breast three times.
Then with his sword's sharp point he traced seven P's
upon my brow, and told me: " See thou to it,
that, when inside, thou wash away these wounds! "
Ashes, or earth when excavated dry,
would with his garment of one color be;
and from beneath it he drew forth two Keys.
One was of gold, the other silver was;
first with the white, and after with the yellow,
he so did to the Gate that I was pleased.
" Whenever one of these Keys faileth so,
that in the lock it doth not rightly turn,"
said he to us, " this passage opens not.
More precious is the first; and yet the other,
ere it unlock, much skill and judgment needs,
for it is that one which unties the knot.
Peter, from whom I hold them, bade me err
rather in opening, than in keeping closed,
provided folk fell prostrate at my feet."

Poi pinse l' uscio alla Porta sacrata, 130
dicendo: " Entrate; ma facciovi accorti
che di fuor torna chi 'ndietro si guata."
E quando fur ne' cardini distorti 133
gli spigoli di quella Regge sacra,
che di metallo son sonanti e forti,
non rugghiò sì, nè si mostrò sì acra 136
Tarpeia, come tolto le fu il buono
Metello, per che poi rimase macra.
Io mi rivolsi attento al primo tuono, 139
e " *Te Deum laudamus* " mi parea
udir in voce mista al dolce suono.
Tale imagine appunto mi rendea 142
ciò ch' io udiva, qual prender si suole
quando a cantar con organi si stea;
ch' or sì, or no s' intendon le parole. 145

He pushed the holy Portal's door thereat,
and said to us: "Go in; but I inform you
that he who looks behind returns outside."
And when that sacred Gateway's folding doors,
which were of strong resounding metal made,
were on their iron hinges turned around,
Tarpeia roared not so, nor proved so shrill,
when good Metellus was removed from her,
because of which she afterwards kept lean.

I turned to heed its first resounding tones,
and "*Thee we praise, O Lord*" I seemed to hear
in voices mixed with those delightful sounds.
What I was hearing made upon me then
just the impression one is wont to get,
when people with an organ sing; for now
the words are heard, and now again are not.

PURGATORIO X

Purgatorio. Girone Primo. Superbia
Esempi di Umiltà. Espiazione della Superbia

Poi fummo dentro al soglio della Porta,
che il malo amor dell' anime disusa,
perchè fa parer dritta la via torta,
sonando la sentii esser richiusa; 4
e s'io avessi gli occhi vòlti ad essa,
qual fora stata al fallo degna scusa ?
Noi salivam per una pietra fessa, 7
che si moveva d' una e d' altra parte,
sì come l' onda che fugge e s' appressa.
" Qui si conviene usare un poco d' arte " 10
cominciò il Duca mio, " in accostarsi
or quinci, or quindi, al lato che si parte."
E ciò fece li nostri passi scarsi 13
tanto, che pria lo scemo della luna
rigiunse al letto suo per ricorcarsi,
che noi fossimo fuor di quella cruna; 16
ma quando fummo liberi ed aperti
su, dove il Monte indietro si rauna,
io stancato, ed ambedue incerti 19
di nostra via, ristemmo su in un piano,
solingo più che strade per deserti.

PURGATORIO X

Purgatory. The First Ring. Pride
Instances of Humility. The Expiation of Pride

When past the threshold of the Gate we were,
whose use the evil love of souls impairs,
because it makes the crooked path seem straight,
't was by its sound I knew that it had closed;
and, had I turned mine eyes in its direction,
what would have fittingly excused my fault?
We mounted through a fissure in the rock,
which moved about to this side and to that,
as moves a wave that flees and draweth near.
" A little skill must here be used by us,"
my Leader then began, " in keeping close,
now here, now there, to the receding side."
This caused our steps to be so slow and short,
that to her bed the waning moon had gone
to rest herself again, ere we had issued
forth from that needle's eye; but when set free
we were, and in the open up above,
where back the Mountain's side recedes, I, weary,
and both of us uncertain of our way,
stopped short upon a level place up there,
more lonely than are roads through desert lands.

Dalla sua sponda, ove confina il vano, 22
al piè dell' alta ripa che pur sale,
misurrebbe in tre volte un corpo umano;
e quanto l' occhio mio potea trar d' ale, 25
or dal sinistro ed or dal destro fianco,
questa cornice mi parea cotale.
Lassù non eran mossi i piè nostri anco, 28
quand' io conobbi quella ripa intorno,
che, dritta, di salita aveva manco,
esser di marmo candido, e adorno 31
d' intagli sì, che non pur Policreto,
ma la Natura lì avrebbe scorno.
L' Angel che venne in terra col decreto 34
della molt' anni lagrimata pace,
che aperse il Ciel dal suo lungo divieto,
dinanzi a noi pareva sì verace 37
quivi intagliato in un atto soave,
che non sembiava imagine che tace.
Giurato si sarìa ch' ei dicesse: " *Ave!* "; 40
però ch' ivi era imaginata Quella,
che ad aprir l' alto Amor volse la chiave;
ed avea in atto impressa esta favella 43
" *Ecce ancilla Dei* ", propriamente,
come figura in cera si suggella.
" Non tener pure ad un loco la mente ! " 46
disse il dolce Maestro, che m' avea
da quella parte onde il core ha la gente;

CANTO X

From where its margin borders on the void,
up to the foot of that high rising bank,
would measure thrice a human body's length;
and far as e'er mine eye could wing its flight,
now on the right, and now upon the left,
such did this girding ledge appear to me.

Our feet had not been moving on it yet,
when I perceived the bank surrounding it —
which, being perpendicular, could not
be climbed — white marble was, and so adorned
with carvings, that not only Polyclètus,
but Nature, too, would there be put to shame.

The Angel who to earth came with the word
of peace, which, wept-for during many years,
had after its long closure opened Heaven,
appeared before us there in gentle mien,
sculptured so truthfully, it did not seem
that he could be an image that is dumb.
One would have sworn that he was saying: "*Hail!*"
for She was there portrayed in effigy,
who turned the key that opened Love on high;
and in her mien and acts she had the words
"*Behold the handmaid of the Lord*" impressed
as clearly as a figure stamped in wax.

"Keep not thy mind on one place only fixed!"
my gentle Teacher said, who had me there
on that side of him, where one has his heart;

per ch' io mi mossi col viso, e vedea 49
diretro da Maria, da quella costa
onde m' era colui che mi movea,
un' altra storia nella roccia imposta; 52
per ch' io varcai Virgilio, e femmi presso,
acciò che fosse agli occhi miei disposta.
Era intagliato lì nel marmo stesso 55
lo carro e i buoi, traendo l' Arca santa,
per che si teme officio non commesso.
Dinanzi parea gente; e tutta quanta, 58
partita in sette cori, a' due miei sensi
faceva dir l' un " No ", l' altro " Sì, canta ".
Similemente, al fumo degl' incensi 61
che v' era imaginato, gli occhi e il naso
ed al sì ed al no discordi fensi.
Lì precedeva al benedetto Vaso, 64
trescando alzato, l' umile Salmista;
e più e men che re era in quel caso.
D' incontra, effigiata ad una vista 67
d' un gran palazzo, Micòl ammirava,
sì come donna dispettosa e trista.
Io mossi i piè dal loco dov' io stava, 70
per avvisar da presso un' altra storia,
che diretro a Micòl mi biancheggiava.
Quivi era storiata l' alta gloria 73
del Roman Principato, il cui valore
mosse Gregorio alla sua gran vittoria;

CANTO X

I therefore moved my eyes, and further on
than Mary, on the side where him I had,
who urged me to go on, I then beheld
another story graven in the rock;
passing by Virgil, therefore, I drew near
so that it might be set before mine eyes.

Cut in the marble there the cart and oxen
were drawing up the holy Ark, which made
men dread a charge not given them in trust.
People in front appeared; and all of them,
forming seven choirs, made one of my two senses
say "No," and the other one say "Yes, they sing."
So, too, by reason of the incense-smoke,
which there was pictured forth, my eyes and nose
became discordant as to Yes and No.
The humble Psalmist there, with loins girt up,
came dancing on, before the blessèd Vessel,
and, doing so, was more and less than king.
And Michal, opposite to this portrayed,
was from a palace window looking down,
as would an angry woman filled with scorn.

From where I was, I onward moved my feet,
that I might closely note another tale,
which after Michal gleamed upon me white.
The glorious action of that Roman prince
was storied here, whose worth moved Gregory
to win his mighty triumph; I refer

io dico di Traiano Imperatore;
 ed una vedovella gli era al freno,
 di lagrime atteggiata e di dolore.
Intorno a lui parea calcato e pieno
 di cavalieri, e l' aquile nell' oro
 sovr' esso in vista al vento si movieno.
La miserella intra tutti costoro
 parea dicer: " Signor, fammi vendetta
 del mio figliuol ch' è morto, ond' io m' accoro! "
Ed egli a lei rispondere: " Ora aspetta
 tanto ch' io torni! " E quella " Signor mio,"
 come persona in cui dolor s' affretta,
" se tu non torni ? " Ed ei: " Chi fia dov' io,
 la ti farà." Ed ella: " L' altrui bene
 a te che fia, se il tuo metti in oblio ? "
Ond' elli: " Or ti conforta; chè conviene
 ch' io solva il mio dovere anzi ch' io mova;
 giustizia vuole, e pietà mi ritiene."
Colui che mai non vide cosa nuova,
 produsse esto visibile parlare,
 novello a noi, perchè qui non si trova.
Mentr' io mi dilettava di guardare
 le imagini di tante umilitadi,
 e, per lo Fabbro loro, a veder care,
" Ecco di qua, ma fanno i passi radi,"
 mormorava il Poeta, " molte genti;
 questi ne invieranno agli alti gradi."

to Emperor Trajan; at his bridle stood
a widow who, in tears, showed signs of grief.
The space around him there seemed trampled down
and thronged with horsemen, while above his head
eagles, it seemed, upon a field of gold
were fluttering in the wind. Among all these
the sorrowing woman seemed to say: "My lord,
avenge me for the slaying of my son,
which breaks my heart." And he to answer her:
"Wait now till I return." And she, like one
whom sorrow makes impatient, said: "But what,
my lord, if thou shouldst not return?" And he:
"That one will do it, who shall hold my place."
"How shall another's goodness help thy case,"
she answered him, "if thou forget thine own?"
Then he: "Now be thou comforted; for needs
must I perform my duty ere I leave;
justice so wills, and pity keeps me here."

He to whose vision naught was ever new,
created this seen language, new to us,
since not found here on earth. While with delight
I looked upon the pictures of such great
humilities, which for their Maker's sake
are also dear to see, "On this side, lo,
much people come, but slow the steps they take;"
the Poet murmured, "toward the grades above
these souls will send us forward on our way."

Gli occhi miei, ch' a mirar eran intenti, 103
per veder novitadi onde son vaghi,
volgendosi vèr lui non furon lenti.
Non vo' però, Lettor, che tu ti smaghi 106
di buon proponimento, per udire
come Dio vuol che il debito si paghi.
Non attender la forma del martìre! 109
Pensa la succession! Pensa che, al peggio,
oltre la gran Sentenza non può ire.
Io cominciai: " Maestro, quel ch' io veggio 112
mover a noi, non mi sembran persone,
e non so che, sì nel veder vaneggio."
Ed egli a me: " La grave condizione 115
di lor tormento a terra li rannicchia
sì, che i miei occhi pria n' ebber tenzone.
Ma guarda fiso là, e disviticchia 118
col viso quel che vien sotto a quei sassi;
già scorger puoi come ciascun si picchia."
O superbi Cristian, miseri lassi, 121
che, della vista della mente infermi,
fidanza avete ne' ritrosi passi;
non v' accorgete voi, che noi siam vermi 124
nati a formar l' angelica farfalla,
che vola alla giustizia senza schermi?
Di che l' animo vostro in alto galla, 127
poi siete quasi entòmata in difetto,
sì come verme in cui formazion falla?

CANTO X

Mine eyes, intent on gazing, to behold
new things, for which with eagerness they long,
in turning toward him were not slow to move.
Yet I 'd not have thee, Reader, shrink dismayed
from thy good purposes, through hearing how
God wills that what is due be paid. Heed not
the nature of the torment! Think of what
comes after! Think that, at the very worst,
beyond the Judgment-day it cannot go.

Then I began: " That, Teacher, which toward us
I see advancing does not look like people,
nor know I what, my sight is so deceived."

And he to me: " Their torment's heavy nature
so bows them toward the ground, that my eyes, too,
struggled therewith at first. But steadily
gaze there, and disentangle with thine eyes
what underneath those stones is coming on;
thou now canst see how each one smites himself."

O ye proud Christians, sad and weary creatures,
who, sick in mental vision, put your trust
in backward moving steps; perceive ye not
that worms we are, created but to form
the angelic butterfly, which flies unscreened
to judgment? Why, then, is it that your mind
soars up in pride, since ye are, as it were,
defective insects, even as is a worm,
in which formation is not yet complete?

Come per sostentar solaio o tetto, 130
per mensola talvolta una figura
si vede giugner le ginocchia al petto,
la qual fa del non ver vera rancura 133
nascere a chi la vede; così fatti
vid' io color, quando posi ben cura.
Ver è che più e meno eran contratti, 136
secondo ch' avean più e meno addosso;
e qual più pazienza avea negli atti,
piangendo parea dicer: " Più non posso! " 139

CANTO X

As, to hold up a ceiling or a roof,
in lieu of corbel, one perceives at times
a human figure joining knees to breast,
which out of unreality gives birth
to real distress in him who sees it; such
seemed these to me, when I had given good heed.
They were, in truth, both more and less bowed down,
as each had more or less upon his back;
but he that in his acts most patient was,
seemed to say, weeping: " I can bear no more! "

PURGATORIO XI

Purgatorio. Girone Primo. Superbia
La Preghiera Domenicale. Superbi

" O Padre nostro, che ne' Cieli stai,
non circonscritto, ma per più amore
che ai primi effetti di lassù tu hai;
laudato sia il tuo Nome e il tuo Valore 4
da ogni creatura, com' è degno
di render grazie al tuo dolce Vapore!
Vegna vèr noi la Pace del tuo Regno, 7
chè noi ad essa non potem da noi,
s' ella non vien, con tutto nostro ingegno!
Come del suo voler gli Angeli tuoi 10
fan sacrificio a te, cantando '*Osanna*',
così facciano gli uomini de' suoi!
Da' oggi a noi la cotidiana manna, 13
senza la qual per questo aspro deserto
a retro va chi più di gir s' affanna!
E come noi lo mal che avem sofferto, 16
perdoniamo a ciascuno, e tu perdona
benigno, e non guardar lo nostro merto!
Nostra virtù, che di leggier s' adona 19
non spermentar con l' antico Avversaro,
ma libera da lui, che sì la sprona!

PURGATORIO XI

Purgatory. The First Ring. Pride
The Lord's Prayer. The Proud

" Our Father, Thou that in the Heavens dost dwell,
not circumscribed, but for the greater love
Thou hast for what Thou madest first on high;
let both Thy Name and Worth be given praise
by every creature, ev'n as it is meet
that to Thy loving Spirit thanks be given!
And may Thy Kingdom's Peace come down to us,
since we can not attain it of ourselves,
for all our striving, save it also come!
As gladly of their wills Thine Angels make
a sacrifice to Thee, singing '*All Hail!*',
so likewise gladly may men do with theirs!
Give us this day our daily spirit-food,
without which, through this bitter wilderness,
he backward goes, who onward toileth most!
And as we pardon every one the wrong
we 've suffered, of Thy Mercy do Thou us
forgive, regarding not what we deserve!
Our virtue which is easily o'ercome,
test Thou not through our ancient Enemy,
but set us free from him, who tempts it so!

Quest' ultima preghiera, Signor caro,
già non si fa per noi, chè non bisogna,
ma per color che dietro a noi restaro."
Così a sè e a noi buona ramogna
quell' ombre orando, andavan sotto il pondo,
simile a quel che talvolta si sogna,
disparmente angosciate tutte a tondo
e lasse su per la prima cornice,
purgando le caligini del mondo.
Se di là sempre ben per noi si dice,
di qua che dire e far per lor si puote
da quei c' hanno al voler buona radice?
Ben si dee loro aitar lavar le note
che portàr quinci, sì che, mondi e lievi,
possano uscire alle stellate ruote.
" Deh, se Giustizia e pietà vi disgrevi
tosto, sì che possiate mover l' ala,
che secondo il desìo vostro vi levi,
mostrate da qual mano invèr la scala
si va più corto; e se c' è più d' un varco,
quel ne insegnate che men erto cala;
chè questi che vien meco, per l' incarco
della carne d' Adamo ond' ei si veste,
al montar su, contra sua voglia, è parco."
Le lor parole, che rendero a queste,
che dette avea colui cu' io seguiva,
non fur, da cui venisser, manifeste;

This last request, dear Lord, is not, indeed,
made for ourselves, who need not make it here,
but is for their sake who behind us stayed."

Thus praying good speed for themselves and us,
those shades beneath a burden went their way,
not unlike that whereof one dreams at times,
unequally tormented, all of them,
and weary, o'er the first ring, round and round,
purging away the world's defiling mists.

If good things there be always said for us,
what can be said and done on their behalf
down here, by those whose will is rooted well?
Surely one ought to help them wash away
the stains they brought with them, that they may issue,
cleansed and unburdened, to the starry spheres.

" Pray, so may pity and Justice speedily
unburden you, that ye may move your wings,
and raise yourselves according to your wish,
show us on which hand lies the shortest way
to reach the stairs; and, be there more than one,
teach us the pass that hath the gentlest slope;
for, owing to the load of Adam's flesh,
which clothes his spirit, he who with me comes
is slow in climbing, though against his will."

As to the words, which in reply they said
to those which he, whom I was following, spoke,
it was not evident from whom they came;

ma fu detto: “A man destra per la riva 49
con noi venite, e troverete il passo
possibile a salir persona viva.
E s' io non fossi impedito dal sasso 52
che la cervice mia superba doma,
onde portar convienmi il viso basso,
cotesti, che ancor vive e non si noma, 55
guardere' io, per veder s' io 'l conosco,
e per farlo pietoso a questa soma.
Io fui Latino, e nato d' un gran Tósco; 58
Guglielmo Aldobrandesco fu mio padre;
non so se il nome suo giammai fu vosco.
L'antico sangue e l' opere leggiadre 61
de' miei maggior mi fèr sì arrogante,
che, non pensando alla comune madre,
ogni uomo ebbi in dispetto tanto avante, 64
ch' io ne mori', come i Sanesi sanno,
e sallo in Campagnatico ogni fante.
Io sono Omberto; e non pur a me danno 67
superbia fa, chè tutti i miei consorti
ha ella tratti seco nel malanno.
E qui convien ch' io questo peso porti 70
per lei, tanto che a Dio si satisfaccia,
poi ch' io nol fei tra' vivi, qui tra' morti.”
Ascoltando, chinai in giù la faccia; 73
ed un di lor, non questi che parlava,
si torse sotto il peso che lo impaccia;

but this was said: " Come with us on the right
along the bank, and ye shall find the pass,
which may be climbed by one that's still alive.
And were I not prevented by the stone,
which tames my haughty neck, and forces me
to keep my face bowed down, at this man here,
who liveth still and telleth not his name,
I 'd look, to see if he is one I know,
and stir his pity for this heavy load.
Latin I was, and born to a great Tuscan;
Guglielmo Aldobrandesco was my father;
I know not if you ever knew his name.
My forebears' ancient blood and noble deeds
caused me to be so arrogant, that I,
unmindful of our common mother, earth,
held every man in scorn to such extent,
I died for it, as well knows Siena's folk,
and every child in Campagnàtico.
I am Omberto; nor to me alone
doth this work ill, for pride hath with itself
drawn all my kin into calamity.
And here, for this, must I needs bear this load
among the dead, till God be satisfied,
since I among the living bore it not."

Listening, I bowed my face; and one of them,
not he who had been speaking, writhed around
under the burden which was hampering him;

e videmi e conobbemi e chiamava, 76
  tenendo gli occhi con fatica fisi
  a me, che tutto chin con loro andava.
" Oh! " dissi lui: " Non sei tu Oderisi, 79
  l' onor d' Agobbio e l' onor di quell' arte
  che ' *alluminare* ' chiamata è in Parisi ? "
"Frate," diss' egli, "più ridon le carte 82
  che pennelleggia Franco Bolognese;
  l' onor è tutto or suo, e mio in parte.
Ben non sare' io stato sì cortese, 85
  mentre ch' io vissi, per lo gran desìo
  dell' eccellenza, ove mio core intese.
Di tal superbia qui si paga il fio; 88
  ed ancor non sarei qui, se non fosse
  che, possendo peccar, mi volsi a Dio.
O vanagloria dell' umane posse, 91
  com' poco verde in su la cima dura,
  se non è giunto dall' etati grosse!
Credette Cimabue nella pittura 94
  tener lo campo, ed ora ha Giotto il grido,
  sì che le fama di colui è oscura.
Così ha tolto l' uno all' altro Guido 97
  la gloria della lingua; e forse è nato
  chi l' uno e l' altro caccerà di nido.
Non è il mondan romore altro che un fiato 100
  di vento, ch' or vien quinci, ed or vien quindi,
  e muta nome perchè muta lato.

and, having seen and recognized me, called,
and kept his eyes with effort fixed on me,
who, as I went along with them, was stooping.
Then " Oh! " said I, " Art thou not Oderisi,
the glory of Agobbio and the art,
which is in Paris called ' *illuminating* ' ? "
"Brother," said he, "more smiling are the parchments
which Franco Bolognese paints; the glory
is now all his and only partly mine.
Because of that great longing to excel,
whereon my heart was set, I certainly
would not have been so courteous while I lived.
Here is the forfeit paid for pride like this;
nor should I be here yet, had it not been
that, while I still could sin, I turned to God.
O empty glory of our human powers,
how short a time green lasts upon its top,
unless uncultured ages overtake it!
Once Cimabùe thought that he would hold
the field in painting, yet the cry is all
for Giotto now, hence that one's fame is dark.
Thus hath one Guido taken from the other
the glory of our tongue; and he is born,
perhaps, who from the nest will banish both.
Worldly repute is but a breath of wind,
which cometh now from here, and now from there,
and shifts its name, because its quarter shifts.

Che voce avrai tu più, se vecchia scindi
da te la carne, che se fossi morto
innanzi che lasciassi il ‘ pappo ’ e il ‘ dindi ’,
pria che passin mill’ anni ? Ch’ è più corto
spazio all’ eterno, che un mover di ciglia
al cerchio che più tardi in cielo è torto.
Colui che del cammin sì poco piglia
dinanzi a me, Toscana sonò tutta;
ed ora appena in Siena sen pispiglia,
ond’ era sire, quando fu distrutta
la rabbia Fiorentina, che superba
fu a quel tempo, sì com’ ora è putta.
La vostra nominanza è color d’ erba,
che viene e va, e quei la discolora
per cui ell’ esce della terra acerba.”
Ed io a lui: “ Lo tuo ver dir m’ incora
buona umiltà, e gran tumor m’ appiani;
ma chi è quei di cui tu parlavi ora ? ”
“ Quegli è ” rispose, “ Provenzan Salvani;
ed è qui, perchè fu presuntuoso
a recar Siena tutta alle sue mani.
Ito è così, e va senza riposo,
poi che morì; cotal moneta rende
a satisfar chi è di là tropp’ oso.”
Ed io: “ Se quello spirito che attende,
pria che si penta, l’ orlo della vita,
laggiù dimora e quassù non ascende,

What greater fame shalt thou have — if when old
thou quit thy flesh, than hadst thou died ere 'pap'
and 'chink' were dropped,—a thousand years from now?
For that, if to eternity compared,
is shorter than the twinkling of an eye
is to the sky's most slowly moving sphere.
All Tuscany proclaimed the fame of him,
who walks so slowly on the road before me;
yet hardly is a whisper of him left
in Siena now, whose governor he was,
what time the rage of Florence was destroyed,
which then as haughty was, as abject now.
Your worldly fame is like the hue of grass,
which comes and goes, and he discolors it,
through whom it springs up tender from the ground."

And I: "Thy true speech heart'ning me with good
humility, thou prickst my swollen pride;
but who is he of whom thou spok'st just now?

"That" he replied, "is Provenzàn Salvani;
and here he is, because presumptuously
he brought all Siena under his control.
Thus hath he gone, and without rest he goes,
e'er since he died; who yonder dares too much,
in satisfaction pays such coin as this."

And I then: "If the spirit who delays,
before repenting, till the verge of life,
abides below, and cometh not up here,

se buona orazion lui non aita, 130
  prima che passi tempo quanto visse,
  come fu la venuta a lui largita ? "
" Quando viveva più glorioso," disse, 133
  " liberamente nel Campo di Siena,
  ogni vergogna deposta, s' affisse;
e lì, per trar l' amico suo di pena, 136
  che sostenea nella prigion di Carlo,
  si condusse a tremar per ogni vena.
Più non dirò, e scuro so che parlo; 139
  ma poco tempo andrà, che i tuoi vicini
  faranno sì, che tu potrai chiosarlo.
Quest' opera gli tolse quei confini." 142

unless good prayers assist him, till as long
a time be passed as he had been alive,
wherefore hath this man's coming been vouchsafed ?"
  " When in his greatest glory," he replied,
" all shame removed, he freely took his stand
in Siena's Campo;
and there, to free a friend
suffering in Charles' prison, he brought himself
to quake in every vein. I 'll say no more,
and know that what I say is darkly spoken;
but so, ere long, will thine own neighbors act,
that thou 'lt be able to interpret it.
This deed of his relieved him from those bounds."

PURGATORIO XII

Purgatorio. Girone Primo. Superbia
Esempi di Superbia punita. L'Angelo dell' Umiltà

Di pari, come buoi che vanno a giogo,
m' andava io con quell' anima carca,
fin che il sofferse il dolce Pedagogo;
ma quando disse: " Lascia lui, e varca; 4
chè qui è buon con la vela e coi remi,
quantunque può ciascun, pinger sua barca ";
dritto, sì come andar vuolsi, rife' mi 7
con la persona, avvegna che i pensieri
mi rimanessero e chinati e scemi.
Io m' era mosso, e seguìa volentieri 10
del mio Maestro i passi, ed ambedue
già mostravam com' eravam leggieri,
quando mi disse: " Volgi gli occhi in giùe! 13
Buon ti sarà, per tranquillar la via,
veder lo letto delle piante tue."
Come, perchè di lor memoria sia, 16
sopra i sepolti le tombe terragne
portan segnato quel ch' elli eran pria;
onde lì molte volte se ne piagne 19
per la puntura della rimembranza,
che solo ai pii dà delle calcagne;

PURGATORIO XII

Purgatory. The First Ring. Pride
Instances of Punished Pride. The Angel of Humility

With equal steps, like oxen going yoked,
I went along beside that burdened soul,
as long as my dear Pedagogue allowed;
but when he said: "Leave him, and go thou on;
for here 't is well that each should urge his bark
with sail and oars, as much as e'er he can,"
I straightened me
as much as walking called for,
although my thoughts kept humble and depressed.

On had I moved, and in my Teacher's steps
was following willingly, and both of us
were showing now how light of step we were,
when "Downward turn thine eyes!" he said to me,
"Well will it be, to calm thee on thy way,
that thou shouldst see the bed thy soles are treading."

As over those that 'neath them buried lie
— that they may be recalled to people's minds —
tombs level with the ground the record bear
of what they were before; whence there they oft
are wept for, through the prick of memory,
which spurs to grief the pitiful alone;

sì vid' io lì, ma di miglior sembianza
secondo l' artificio, figurato
quanto per via di fuor del Monte avanza.
Vedea Colui che fu nobil creato
più ch' altra creatura, giù dal Cielo
folgoreggiando scender da un lato.
Vedea Briarèo, fitto dal telo
celestial, giacer dall' altra parte,
grave alla terra per lo mortal gelo.
Vedea Timbrèo, vedea Pallade e Marte,
armati ancora, intorno al Padre loro,
mirar le membra de' Giganti sparte.
Vedea Nembròt a piè del gran lavoro,
quasi smarrito, e riguardar le genti,
che in Sennaàr con lui superbi foro.
O Niobè, con che occhi dolenti
vedea io te, segnata in su la strada,
tra sette e sette tuoi figliuoli spenti!
O Saul, come in su la propria spada
quivi parevi morto in Gelboè,
che poi non sentì pioggia nè rugiada!
O folle Aragne, sì vedea io te
già mezza aragna, trista in su gli stracci
dell' opera che mal per te si fe'!
O Roboam, già non par che minacci
quivi il tuo segno; ma pien di spavento
nel porta un carro, prima che altri il cacci.

ev'n so I saw engraved in sculpture here,
though finer in respect to workmanship,
as much as from the Mount juts out as path.

I saw, on one side, Him who once was made
nobler by far than any other creature,
fall like a flash of lightning down from Heaven.

I saw Briareus, on the other side,
pierced by an arrow from the sky, lie prone,
and heavy on the ground with mortal cold.

I saw Apollo, Mars I saw and Pallas,
as, still in armor, round their Sire they stood,
gazing upon the Giants' scattered limbs.

I saw great Nimrod 'neath his mighty work
dumb with confusion, as he watched the folk,
who once were proud with him on Shinar's plain.

O Niobe, with what sad eyes I thee
saw pictured forth in stone, between thy children,
the seven and seven thy dead, upon the road!

O Saul, how plainly there on thine own sword
didst thou seem dead upon Gilbòa's mount,
which felt thereafter neither rain nor dew!

O mad Arachne, thee I saw, as when,
already half a spider, thou wast sad
amid the tatters of thy fatal work.

O Rehoboam, not a threat seems now
thy face, but terror-stricken, as away
a chariot bears thee, lest thou be pursued.

Mostrava ancor lo duro pavimento 49
come Almeon a sua madre fe' caro
parer lo sventurato adornamento.
Mostrava come i figli si gittaro 52
sopra Sennacherìb dentro dal tempio,
e come, morto lui, quivi il lasciaro.
Mostrava la ruina e il crudo scempio 55
che fe' Tamiri, quando disse a Ciro:
" Sangue sitisti, ed io di sangue t' empio."
Mostrava come in rotta si fuggiro 58
gli Assiri, poi che fu morto Oloferne,
ed anche le reliquie del martìro.
Vedea Troia in cenere e in caverne. 61
O Ilion, come te basso e vile
mostrava il segno che lì si discerne!
Qual di pennel fu maestro o di stile, 64
che ritraesse l' ombre e i tratti, ch' ivi
mirar farìeno ogn' ingegno sottile ?
Morti li morti, e i vivi parean vivi; 67
non vide me' di me chi vide il vero,
quant' io calcai fin che chinato givi.
Or superbite, e via col viso altiero, 70
figliuoli d' Eva, e non chinate il vólto,
sì che veggiate il vostro mal sentiero!
Più era già per noi del Monte vòlto, 73
e del cammin del sole assai più speso,
che non stimava l' animo non sciolto;

It showed, moreover, that hard pavement did,
how costly once Alcmaeon caused his mother's
unlucky ornament to seem to her.

It showed how, in the temple's walls, his sons
cast themselves on Sennacherib, and how,
when he was dead, they there abandoned him.

It showed the slaughter and the cruel woe
wrought by Tomyris, when she said to Cyrus:
"With blood I fill thee, that didst thirst for blood!"

It showed, too, how the Assyrians took to flight,
routed, when Holophernes had been killed,
and also what was of that slaughter left.

I saw proud Troy in ashes and in caves.
O Ilion, how degraded and how vile
it showed thou wast, the image there perceived!

What master, or of brush or graving-tool,
could reproduce the shadows and the features,
which there would cause all cultured minds to wonder?
The dead seemed dead, the living seemed alive;
whoever saw the real, no better saw
than I then did what I was treading on,
as long as bowed I walked. Be ye, then, proud,
and go with haughty looks, ye sons of Eve,
nor bow your heads, to see your evil path!

More of the Mountain had we circled now,
and of the sun's course far more had we spent,
than my not disengaged mind had supposed;

quando colui che sempre innanzi atteso
andava, cominciò: "Drizza la testa!
Non è più tempo da gir sì sospeso.
Vedi colà un Angel che s' appresta
per venir verso noi; vedi che torna
dal servigio del dì l' ancella sesta.
Di riverenza gli atti e il viso adorna,
sì che i diletti lo 'nviarci in suso;
pensa che questo dì mai non raggiorna!"
Io era ben del suo ammonir uso
pur di non perder tempo, sì che in quella
materia non potea parlarmi chiuso.
A noi venìa la Creatura bella,
biancovestita e nella faccia quale
par tremolando mattutina stella.
Le braccia aperse, ed indi aperse l' ale;
disse: "Venite: qui son presso i gradi,
ed agevolemente omai si sale.
A questo annunzio vengon molto radi.
O gente umana, per volar su nata,
perchè a poco vento così cadi?"
Menocci ove la roccia era tagliata;
quivi mi battèo l' ale per la fronte;
poi mi promise sicura l' andata.
Come a man destra, per salire al monte
dove siede la chiesa che soggioga
la ben guidata sopra Rubaconte,

when he who always walked attentively
ahead of me, began: "Lift up thy head!
The time for going thus absorbed is passed.
See there an Angel who is making ready
to come toward us; see how the sixth handmaiden
returns now from the service of the day.
With reverence adorn thine acts and face,
that he may now be pleased to send us up;
think that this day will never dawn again!"

So well accustomed was I to his warning,
that I should never let my time be lost,
that on this theme he could not darkly speak.

Toward us the lovely Creature was advancing,
arrayed in white, and in his countenance,
such as, when trembling, seems the morning star.
His arms he opened, then he oped his wings,
and said to us: "Come; near by are the steps,
and going up is easy after this."

Only a few to this announcement come.
O human race, why, born for upward flight,
fallest thou so before a little wind?

He led us on to where the rock was cut;
and there my forehead with his wings he stroked,
and promised that my passage would be safe.

As, on the right hand, to ascend the mount,
where seated is the church, which dominates
the well ruled town o'er Rubaconte's bridge,

si rompe del montar l' ardita foga 103
per le scalèe che si fèro ad etade
ch' era sicuro il quaderno e la doga;
così s' allenta la ripa che cade 106
quivi ben ratta dall' altro girone;
ma quinci e quindi l' alta pietra rade.
Noi volgendo ivi le nostre persone, 109
" *Beati pauperes spiritu!* " voci
cantaron sì, che nol dirìa sermone.
Ahi, quanto son diverse quelle foci 112
dalle infernali! Chè quivi per canti
s' entra, e laggiù per lamenti feroci.
Già montavam su per gli scaglion santi, 115
ed esser mi parea troppo più lieve,
che per lo pian non mi parea davanti;
ond' io: " Maestro, di', qual cosa greve 118
levata s' è da me, che nulla quasi
per me fatica andando si riceve ? "
Rispose: " Quando i *P* che son rimasi 121
ancor nel volto tuo presso che stinti,
saranno, come l' un, del tutto rasi,
fien li tuoi piè dal buon voler sì vinti, 124
che non pur non fatica sentiranno,
ma fia diletto loro esser su pinti."
Allor fec' io come color che vanno 127
con cosa in capo non da lor saputa,
se non che i cenni altrui suspicar fanno;

the slope's bold flight is broken by the stairs
constructed in an age, when quire and stave
were safe;
so, likewise, doth the bank relax,
which from the next ledge here quite steeply falls;
but closely on each side the high rock rubs.
While, turning thither, we were on our way,
" *Blest are the poor in spirit!* " voices sang
in such a way as words could not describe.
Alas! how different are the passes here
from those in Hell! For one up here goes in
with songs, but there below with frightful wails!
We now were climbing up the holy stairs,
and lighter far I felt than formerly
I seemed to be, when on the level ground;
I hence said: " Teacher, say, what heavy thing
has been removed from me, that, as I walk,
I almost feel no weariness at all ? "
He answered: " When the P's, which still remain
almost extinct upon thy brow, are quite
erased, as one is now, thy feet will so
be conquered by good will, that they will feel
not only no fatigue, but it will be
a pleasure to them to be upward urged."
I then did as do those, who go about
with something on their head they know not of,
till others' gestures cause them to suspect;

per che la mano ad accertar s' aiuta,
  e cerca, e trova, e quell' officio adempie
  che non si può fornir per la veduta;
e con le dita della destra scempie
  trovai pur sei le lettere che incise
  quel dalle Chiavi a me sopra le tempie;
a che guardando il mio Duca sorrise.

whereat their hand assists in ascertaining,
searches, and finds, and so performs the work,
which cannot be accomplished by their sight;
and with my right hand's fingers spread I found
that only six the letters were, which he
who held the Keys, had o'er my temples cut;
on seeing which my Leader smiled with joy.

PURGATORIO XIII

Purgatorio. Girone Secondo. Invidia
Esempi di Carità. Invidiosi

Noi eravamo al sommo della scala,
ove secondamente si risega
lo Monte, che, salendo, altrui dismala;
ivi così una cornice lega
d' intorno il poggio, come la primaia;
se non che l' arco suo più tosto piega.
Ombra non gli è, nè segno che si paia;
parsi la ripa, e parsi la via schietta
col livido color della petraia.
" Se qui per domandar gente s' aspetta,"
ragionava il Poeta, " io temo forse
che troppo avrà d' indugio nostra eletta."
Poi fisamente al sole gli occhi porse;
fece del destro lato al muover centro,
e la sinistra parte di sè torse.
" O dolce lume, a cui fidanza i' entro
per lo nuovo cammin, tu ne conduci "
dicea, " come condur si vuol quinc' entro.
Tu scaldi il mondo; tu sopr' esso luci;
s' altra ragione in contrario non pronta,
esser den sempre li tuoi raggi duci."

PURGATORIO XIII

Purgatory. The Second Ring. Envy
Instances of Generosity. The Envious

We now were at the summit of the stairs,
where for the second time is cut away
the Mount, ascent of which frees one from sin;
and there a cornice, like the first one, girds
the hillside round about, save that its arc
more quickly curves. There is no shaded carving
apparent here, nor is there any mark;
the bank seems bare, as also seems the path,
with but the livid color of the rock.
"If we await folk here, of whom to ask
our way," the Poet argued, "I 'm afraid
our choice will be, perhaps, delayed too long."
Then on the sun he fixed his steadfast eyes,
made of his right the center for his motion,
and turned the left side of himself around.
"O thou sweet light, with confidence in whom
I enter this new path, conduct us thou,"
he said, "as one should be conducted here.
Thou warm'st the world, and on it thou dost shine;
if aught else urge not to the contrary,
thy rays at all times ought to be our guides."

Quanto di qua per un migliaio si conta,
tanto di là eravam noi già iti,
con poco tempo, per la voglia pronta;
e verso noi volar furon sentiti,
non però visti, spiriti, parlando
alla mensa d' amor cortesi inviti.
La prima voce, che passò volando,
" *Vinum non habent!* " altamente disse,
e retro a noi l' andò reiterando;
e prima che del tutto non s' udisse
per allungarsi, un' altra " Io sono Oreste! "
passò gridando, ed anco non s' affisse.
" Oh! " diss' io: " Padre, che voci son queste ? "
e com' io domandai, ecco la terza
dicendo: " Amate da cui male aveste! "
E 'l buon Maestro: " Questo cinghio sferza
la colpa dell' invidia, e però sono
tratte da amor le corde della ferza.
Lo fren vuol esser del contrario suono;
credo che l' udirai, per mio avviso,
prima che giunghi al passo del perdono.
Ma ficca gli occhi per l' aer ben fiso
e vedrai gente innanzi a noi sedersi,
e ciascun è lungo la grotta assiso."
Allora più che prima gli occhi apersi;
guarda' mi innanzi, e vidi ombre con manti
al color della pietra non diversi.

CANTO XIII

Already had we gone as far up there,
as here on earth is reckoned for a mile,
in little time, because of ready will;
when, flying toward us, there were spirits heard,
who, though unseen, were to the board of love
uttering their courteous calls.
The voice which first
passed flying, said aloud: " *They have no wine!* "
and then behind us kept repeating it;
and ere, because of having moved away,
it could be heard no more, another, passing,
cried: " I 'm Orestes! " nor did that one linger.
" What are these voices, Father ? " said I then;
and ev'n while I was asking, lo, a third,
which said: "Love those, from whom ye've ill received!"
The kindly Teacher then: " This circle whips
the fault of envy, hence the scourge's cords
are drawn from love. The curb will probably
give forth a sound the contrary of this;
in my opinion, I believe thou 'lt hear it,
before the pass of pardon thou attain.
But keenly through the air address thy gaze,
and thou 'lt see people on ahead of us,
who seated are, and each against the cliff."
Then wider than before I oped mine eyes;
I looked ahead, and shades I saw with cloaks
not differing from the color of the stone.

E poi che fummo un poco più avanti, 49
udi' gridar: "Maria, òra per noi!"
gridar Michele, e Pietro, e tutti i Santi.
Non credo che per terra vada ancoi 52
uomo sì duro, che non fosse punto
per compassion di quel ch' io vidi poi;
chè, quando fui sì presso di lor giunto 55
che gli atti loro a me venivan certi,
per gli occhi fui di grave dolor munto.
Di vil cilicio mi parean coperti, 58
e l' un sofferìa l' altro con la spalla,
e tutti dalla ripa eran sofferti.
Così li ciechi, a cui la roba falla, 61
stanno a' Perdoni a chieder lor bisogna,
e l' uno il capo sopra l' altro avvalla,
perchè in altrui pietà tosto si pogna, 64
non pur per lo sonar delle parole,
ma per la vista, che non meno agogna.
E come agli orbi non approda il sole, 67
così all' ombre, di ch' io parlav' ora,
luce del ciel di sè largir non vuole;
chè a tutte un fil di ferro il ciglio fora 70
e cuce sì, come a sparvier selvaggio
si fa, però che queto non dimora.
A me pareva, andando, fare oltraggio, 73
vedendo altrui, non essendo veduto;
per ch' io mi volsi al mio Consiglio saggio.

CANTO XIII

And when a little further on we were,
I heard one crying: " Mary, pray for us! "
and cries to Michael, Peter, and all the Saints.
Nor do I think there walks on earth to-day
a man so hard, that he would not be pierced
by sympathy for what I then perceived;
for, after I had drawn so near to them,
that what they did with clearness came to me,
tears from my eyes were drawn by bitter grief.
Covered they seemed to me with coarse hair-cloth,
and one sustained the other with his shoulder,
while all of them were by the bank sustained.
Ev'n thus the blind, in want of livelihood,
at Pardons stand to beg for what they need,
and one upon the other bows his head,
that pity may be speedily aroused,
not merely by the sound of what they say,
but by their aspect, which no less implores.
And as the sun availeth not the blind,
so to the shades, whereof I spoke just now,
the sky's light willeth not to grant itself;
because an iron band runs through, and sews
the eyelids of them all, as with wild hawks
one does, since otherwise they 'd not keep still.
To me it seemed an outrage that, unseen,
I should see others, as I walked along;
I therefore turned to my wise Counselor.

Ben sapev' ei che volea dir lo muto;
e però non attese mia domanda,
ma disse: " Parla, e sii breve ed arguto! "
Virgilio mi venìa da quella banda
della cornice, onde cader si puote,
perchè da nulla sponda s' inghirlanda.
Dall' altra parte m' eran le devote
ombre, che per l' orribile costura
premevan sì, che bagnavan le gote.
Volsimi a loro, ed " O gente sicura "
incominciai, " di veder l' Alto Lume,
che il desìo vostro solo ha in sua cura;
se tosto Grazia risolva le schiume
di vostra coscienza, sì che chiaro
per essa scenda della mente il fiume,
ditemi, chè mi fia grazioso e caro,
s' anima è qui tra voi che sia Latina;
e forse a lei sarà buon, s' io l' apparo."
" O frate mio, ciascuna è cittadina
d' una vera Città; ma tu vuoi dire,
che vivesse in Italia peregrina."
Questo mi parve per risposta udire
più innanzi alquanto, che là dov' io stava;
ond' io mi feci ancor più là sentire.
Tra l' altre vidi un' ombra che aspettava
in vista; e, se volesse alcun dir "Come?",
lo mento, a guisa d' orbo, in su levava.

He well knew what the dumb man wished to say;
and therefore waited not for me to ask,
but " Speak," he said, " be brief and to the point."
Virgil on that side of the cornice-ledge
was coming on with me, whence one can fall,
because it wreathes itself with no bank there.
On the other side I had those zealous shades,
who through the horrid seams were pressing so
their tears, that they were bathing both their cheeks.
Turning to them, I thus began: " O people,
who certain are of seeing that High Light,
which your desire hath for its only object;
so melt Grace soon the scum upon your conscience,
that memory's stream may through it clearly flow,
tell me, for grateful will it be to me
and pleasing, if there is among you here
a soul that Latin is; it will be well
for him, perhaps, if I should come to know it."
" O brother mine, we both are citizens
of one true City; but thou meanest one,
who, while a pilgrim, lived in Italy."
It seemed to me that this I heard for answer
a little further on than where I was;
I therefore let myself be heard much further.
Among the rest I saw a shade which seemed
expectant in its looks; and, if one ask
" How so ? " held up its chin as do the blind.

"Spirto" diss' io, "che per salir ti dome, 103
se tu se' quegli che mi rispondesti,
fammiti conto o per loco o per nome!"
"I' fui Sanese," rispose, "e con questi 106
altri rimondo qui la vita ria,
lagrimando a Colui, che sè ne presti.
Savia non fui, avvegna che Sapìa 109
fossi chiamata, e fui degli altrui danni
più lieta assai, che di ventura mia.
E perchè tu non credi ch' io t' inganni, 112
odi se fui, com' io ti dico, folle,
già discendendo l' arco de' miei anni.
Eran li cittadin miei presso a Colle 115
in campo giunti coi loro avversari,
ed io pregava Dio di quel ch' ei volle.
Rotti fur quivi, e vòlti negli amari 118
passi di fuga; e veggendo la caccia,
letizia presi a tutte altre dispari;
tanto ch' io volsi in su l' ardita faccia, 121
gridando a Dio: 'Omai più non ti temo!'
come fa il merlo per poca bonaccia.
Pace volli con Dio in su lo stremo 124
della mia vita; ed ancor non sarebbe
lo mio dover, per penitenza, scemo,
se ciò non fosse, che a memoria m' ebbe 127
Pier Pettinagno in sue sante orazioni,
a cui di me per caritate increbbe.

" Spirit," said I, " that dost subdue thyself,
that thou mayst climb, if she that didst reply,
make thyself known to me by place or name."
" Sienese I was; " she answered, " and with these
cleanse here my guilty life, and pray to Him
with tears, that He may lend Himself to us.
Though called Sapìa, sapient was I not,
for I was far more glad of others' harm,
than I of my good fortune ever was.
And, that thou mayst not think that I deceive thee,
ev'n as I tell thee, hear how mad I was,
once my years' arch was on its downward course.
When with their foes my fellow citizens
were joined in battle near the town of Colle,
I prayed to God for that which He had willed.
When, routed there, they took the bitter path
of flight, I felt, on seeing them pursued,
a joy unequalled by all other joys;
I therefore upward turned my daring face,
and cried to God: ' I fear Thee now no more! '
as doth the blackbird at the least fair weather.
When I was at the end of life, I longed
for peace with God; but not yet would my debt
have been diminished by repentance here,
had it not been that Pietro Pettinagno,
who of his charity was grieved for me,
was mindful of me in his holy prayers.

Ma tu chi se', che nostre condizioni
  vai domandando, e porti gli occhi sciolti,
  sì com' io credo, e spirando ragioni ? "
"Gli occhi" diss' io, " mi fieno ancor qui tolti,
  ma picciol tempo; chè poca è l' offesa
  fatta per esser con invidia vòlti.
Troppa è più la paura, ond' è sospesa
  l' anima mia, del tormento di sotto,
  che già lo incarco di laggiù mi pesa."
Ed ella a me: " Chi t' ha dunque condotto
  quassù tra noi, se giù ritornar credi ? "
  Ed io: " Costui ch' è meco, e non fa motto.
E vivo sono; e però mi richiedi,
  spirito eletto, se tu vuoi ch' io mova
  di là per te ancor li mortai piedi."
" Oh, questa è ad udir sì cosa nuova,"
  rispose, " che gran segno è che Dio t' ami;
  però col prego tuo talor mi giova!
E cheggioti per quel che tu più brami,
  se mai calchi la terra di Toscana,
  che a' miei propinqui tu ben mi rinfami.
Tu li vedrai tra quella gente vana
  che spera in Talamone, e perderàgli
  più di speranza, che a trovar la Diana;
ma più vi metteranno gli ammiragli."

But who art thou, that askest of our state
while going on, and hast thine eyes unclosed,
as I believe, and dost, while breathing, talk ? "
  " Mine eyes will yet be taken from me here,
but not for long; " said I, " for they have not
offended much by being turned by envy.
Far greater is the fear, wherewith my soul
is filled, of that tormenting pain below,
for even now the load there weighs upon me."
  And she: " Who, then, led thee to us up here,
if to return below thou think ? " And I:
" He that is with me here, and speaketh not.
But I am living, therefore ask of me,
elected spirit, if thou'dst have me move
my mortal feet in thy behalf on earth."
  " Oh, this " she answered, "is so strange to hear,
that certainly it proves God's love for thee;
therefore assist me with thy prayers at times!
I beg thee by what most thou longest for,
if e'er thou tread the soil of Tuscany,
that thou among my kin restore my fame.
Among that vain folk wilt thou see them there,
which hopes in Talamone, and will waste
more hope on it than on the Diàna quest;
but still more will the admirals invest."

PURGATORIO XIV

Purgatorio. Girone Secondo. Invidia. Valdarno e Romagna del MCCC. Esempi d' Invidia punita

" Chi è costui che il nostro Monte cerchia,
prima che morte gli abbia dato il volo,
ed apre gli occhi a sua voglia e coperchia ? "
" Non so chi sia, ma so ch' ei non è solo; 4
domandal tu, che più gli t'avvicini,
e dolcemente, sì che parli, accòlo."
Così due spiriti, l' uno all' altro chini, 7
ragionavan di me ivi a man dritta;
poi fèr li visi, per dirmi, supini;
e disse l' uno: " O anima, che fitta 10
nel corpo ancora invèr lo Ciel ten vai,
per carità, ne consola, e ne ditta
onde vieni e chi sei; chè tu ne fai 13
tanto maravigliar della tua grazia,
quanto vuol cosa che non fu più mai."
Ed io: " Per mezza Toscana si spazia 16
un fiumicel che nasce in Falterona,
e cento miglia di corso nol sazia.
Di sopr' esso rech' io questa persona; 19
dirvi ch' io sia, sarìa parlare indarno,
chè il nome mio ancor molto non suona."

PURGATORIO XIV

Purgatory. The Second Ring. Envy. Valdarno and Romagna in 1300. Instances of punished Envy

" Who is this man spirit, who around our Mount
is circling thus, ere death have giv'n him flight,
and at his will opens and veils his eyes ? "
" I know not who he is, but know he's not
alone; ask thou, that nearer art to him,
and greet him fairly, so that he may speak."
Two spirits, who were leaning on each other,
thus talked of me upon the right hand there;
then turned their faces up, to speak to me;
and one said: " Soul, that, still held in thy body,
toward Heaven art going, of thy charity
console us now, and tell us whence thou com'st,
and who thou art; for thou dost cause in us
such wonder at the grace accorded thee,
as that demands which never was before."
And I: " A small stream winds through Tuscany,
which up in Falterona hath its rise,
and is not sated by a hundred miles.
From somewhere on its banks I bring this body;
vain would it be to tell you who I am,
because my name makes no great sound as yet."

" Se ben lo intendimento tuo accarno 22
con lo intelletto," allora mi rispose
quei che diceva pria, " tu parli d' Arno."
E l' altro disse a lui: " Perchè nascose 25
questi il vocabol di quella riviera,
pur com' uom fa dell' orribili cose?"
E l' ombra che di ciò domandata era, 28
si sdebitò così: " Non so; ma degno
ben è che il nome di tal valle pèra!
chè dal principio suo, — dov' è sì pregno 31
l' alpestro monte ond' è tronco Peloro,
che in pochi luoghi passa oltra quel segno, —
infin là 've si rende per ristoro 34
di quel che il ciel della marina asciuga,
ond' hanno i fiumi ciò che va con loro,
virtù così per nimica si fuga 37
da tutti, come biscia, o per sventura
del loco, o per mal uso che li fruga;
ond' hanno sì mutata lor natura 40
gli abitator della misera valle,
che par che Circe gli avesse in pastura.
Tra brutti porci, più degni di galle 43
che d' altro cibo fatto in uman uso,
dirizza prima il suo povero calle.
Botoli trova poi, venendo giuso, 46
ringhiosi più che non chiede lor possa,
e da lor, disdegnosa, torce il muso.

CANTO XIV

" If with my mind I rightly penetrate
thy meaning," that one then replied to me;
who spoke before, " thou talkest of the Arno."
Thereat the other spirit said to him:
" Why did this man conceal that river's name,
as people hide the name of dreadful things ? "
The shade who had been questioned as to this,
discharged its duty thus: " I do not know;
but meet it is that this vale's name should die!
For from its source — where that wild mountain-chain,
whence severed is Pelorus, swells so greatly,
that in few places doth it pass that mark —
to there where it betakes it to restore
whatever from the sea the sky sucks up,
whence rivers get what goes along with them,
virtue is, snake-like, as a foe pursued
by all, or through the region's evil luck,
or through bad customs which incite men there;
hence those that in this wretched valley dwell,
have changed their nature so, that it would seem
that Circe had them in her pasturage.
Among foul hogs, of acorns worthier far
than of all other food that's fit for man
to use, its first directs its sorry path.
As down it comes, it afterward finds curs,
that snarl more fiercely than their strength comports,
and turns from these its snout aside in scorn.

Vassi caggendo; e quanto ella più ingrossa, 49
tanto più trova di can farsi lupi
la maledetta e sventurata fossa.
Discesa poi per più pelaghi cupi, 52
trova le volpi, sì piene di froda,
che non temono ingegno che le occùpi.
Nè lascerò di dir, perch' altri m' oda; 55
e buon sarà a costui, se ancor s' ammenta
di ciò che vero spirto mi disnoda.
Io veggio tuo nipote, che diventa 58
cacciator di quei lupi in su la riva
del fiero fiume, e tutti gli sgomenta.
Vende la carne loro essendo viva; 61
poscia gli ancide come antica belva;
molti di vita e sè di pregio priva.
Sanguinoso esce della trista selva; 64
lasciala tal, che di qui a mill' anni
nello stato primaio non si rinselva."
Come all' annunzio de' dogliosi danni 67
si turba il viso di colui che ascolta,
da qual che parte il periglio lo assanni;
così vid' io l' altr' anima, che vòlta 70
stava ad udir, turbarsi e farsi trista,
poi ch' ebbe la parola a sè raccolta.
Lo dir dell' una e dell' altra la vista 73
mi fe' voglioso di saper lor nomi;
e domanda ne fei con preghi mista.

It keeps on falling; and the more it swells,
the more that cursèd and unlucky ditch
finds that the dogs are turning into wolves.
Descending then through many a gloomy gorge,
foxes it finds, so full of fraud, that naught
have they to fear, lest cunning master them.
Nor shall I cease to speak, though overheard;
and for this man 't were well, if he recall
hereafter what a truthful spirit shows me.

Thy grandson I behold, who first becomes
a hunter of those wolves upon the banks
of that fierce stream, and terrifies them all.
He sells their flesh, while still alive; then kills them,
as an old beast he would; of life depriving
many, himself of honor he deprives.
He issues bloody from the dismal wood,
and leaves it such, that in a thousand years
't will not rewood itself as once it was."

As at the announcement of some painful loss,
the face of him who listens is disturbed,
from wheresoe'er the danger may assail him;
ev'n thus did I behold that other soul,
who turned to listen, grow distressed and sad,
as soon as he had gathered in that speech.

The words of one soul and the other's face
had caused me to desire to know their names;
therefore with prayers I mingled this request.

Per che lo spirto che di pria parlòmi, 76
ricominciò: " Tu vuoi ch' io mi deduca
nel fare a te ciò che tu far non vuo' mi!
Ma da che Dio in te vuol che traluca 79
tanta sua Grazia, non ti sarò scarso;
però sappi ch' io son Guido del Duca.
Fu il sangue mio d' invidia sì riarso, 82
che, se veduto avessi uom farsi lieto,
visto m' avresti di livore sparso.
Di mia semente cotal paglia mieto. 85
O gente umana, perchè poni il core
là 'v è mestier di consorto divieto ?
Questi è Rinier; quest' è il pregio e l' onore 88
della casa da Calboli, ove nullo
fatto s' è reda poi del suo valore.
E non pur lo suo sangue è fatto brullo, 91
tra il Po e il monte e la marina e il Reno,
del ben richiesto al vero ed al trastullo;
chè, dentro a questi termini, è ripieno 94
di venenosi sterpi, sì che tardi
per coltivare omai verrebber meno.
Ov' è il buon Lizio, ed Arrigo Manardi ? 97
Pier Traversaro, e Guido di Carpigna ?
O Romagnoli tornati in bastardi!
Quando in Bologna un Fabbro si ralligna ? 100
Quando in Faenza un Bernardin di Fosco,
verga gentil di picciola gramigna ?

CANTO XIV

That spirit, therefore, who addressed me first,
began again: "Thou'dst have me condescend
to do for thee what thou for me wilt not.
But since God wills that so much of His Grace
should shine in thee, I 'll not be niggardly;
Guido del Duca know, then, that I am.
And so consumed by envy was my blood,
that, had I seen a man becoming happy,
livid with envy thou hadst seen me turn.
Of what I sowed I 'm reaping now the straw.
O human race, why set your heart on things,
wherein companionship must be forbidden?
This is Rinieri; this the honor is,
and glory of the house of Calboli,
whose worth, since him, none hath inherited.
Nor hath his blood alone despoiled itself,
'tween Po and mountains, Reno and the sea,
of those good things which truth and joy require;
for in those bounds the country is so full
of poisoned stocks, that only slowly now
would they be lessened, ev'n if it were tilled.
Where are good Lìzio, Arrigo Mainàrdi,
Pier Traversaro and Guido di Carpigna?
O Romagnoles, turned into bastards now!
When in Bologna will a Fabbro rise?
When, in Faenza, a Bernardin di Fosco,
the noble scion of a little plant?

Non ti maravigliar, s' io piango, Tósco, 103
  quando rimembro con Guido da Prata
  Ugolin d' Azzo che vivette nosco,
Federigo Tignoso e sua brigata, 106
  la casa Traversara e gli Anastagi
  (e l' una gente e l' altra è diredata),
le donne e i cavalier, gli affanni e gli agi, 109
  che ne invogliava amore e cortesia,
  là dove i cor son fatti sì malvagi!
O Brettinoro, chè non fuggi via, 112
  poi che gita se n' è la tua famiglia
  e molta gente per non esser ria?
Ben fa Bagnacaval, che non rifiglia; 115
  e mal fa Castrocaro, e peggio Conio,
  che di figliar tai conti più s' impiglia.
Ben faranno i Pagan, da che il demonio 118
  lor sen girà; ma non però che puro
  giammai rimanga d' essi testimonio.
O Ugolin de' Fantolin, sicuro 121
  è il nome tuo, da che più non s' aspetta
  chi far lo possa, tralignando, oscuro.
Ma va' via, Tósco, omai; ch' or mi diletta 124
  troppo di pianger più che di parlare,
  sì m' ha nostra ragion la mente stretta!"
Noi sapevam che quell' anime care 127
  ci sentivano andar; però, tacendo,
  facevan noi del cammin confidare.

Wonder not, Tuscan, if I weep now, when,
with Guido da Prata, I recall to mind
Ugolin d'Azzo, who among us dwelt,
Frederic Tignoso and his company,
the Traversara house, the Anastagi,
(and both these families are void of heirs),
the ladies and the knights, the toils and ease,
which love and courtesy once made us crave,
where hearts have grown so bad! O Brettinoro,
wherefore not vanish, since thy family,
and many people with them, have departed,
that guiltless they might be? Bàgnacavàl,
begetting sons no longer, doeth well;
but Castrocaro ill, and Conio worse,
which still takes trouble to beget such counts.
Well the Pagani, too, will fare, when once
their demon shall have gone, but not so well,
that an unspotted fame will e'er remain
to them. O Ugolin de' Fàntoli,
thy name is safe, since one can now no more
be looked for, who, as a degenerate,
can darken it! But go thy way now, Tuscan;
for weeping now affords me far more zest
than speech, our talk hath so distressed my mind!"

We knew that those dear spirits heard us leaving;
and therefore merely by their keeping still,
they made us trust the path which we were taking.

Poi fummo fatti soli procedendo, 130
folgore parve, quando l'aer fende,
voce che giunse di contra, dicendo:
" Anciderammi qualunque m' apprende! "; 133
e fuggìo, come tuon che si dilegua,
se subito la nuvola scoscende.
Come da lei l' udir nostro ebbe tregua, 136
ed ecco l' altra con sì gran fracasso,
che somigliò tuonar che tosto segua:
" Io sono Aglauro che divenni sasso! "; 139
ed allor, per istringermi al Poeta,
indietro feci e non innanzi il passo.
Già era l' aura d' ogni parte queta; 142
ed ei mi disse: " Quel fu il duro camo,
che dovrìa l' uom tener dentro a sua meta.
Ma voi prendete l' esca, sì che l' amo 145
dell' antico Avversaro a sè vi tira;
e però poco val freno o richiamo.
Chiamavi il Cielo e intorno vi si gira, 148
mostrandovi le sue bellezze eterne,
e l' occhio vostro pure a terra mira;
onde vi batte Chi tutto discerne." 151

CANTO XIV

When we, advancing, found ourselves alone,
a voice, which seemed like lightning when it cleaves
the air, was heard, and, as it reached us there,
said: " Whosoever findeth me shall slay me! "
then vanished, as when thunder rolls away,
if suddenly a cloud be rent apart.
Soon as our hearing had a truce from this,
behold another with so great a crash,
it seemed to be its following thunder-clap:
" I am Aglauros, who was turned to stone! "
Then, to draw closer to the Poet's side,
I took a backward, not a forward, step.
The air was calm on all sides now, when he:
" That was the painful bit, which in his bounds
should hold a man. But ye take in the bait,
and so the ancient Adversary's hook
draweth you to him; hence of small avail
is either curb or lure.
Heaven calleth you,
and, showing to you its eternal beauties,
around you moves, and yet your eyes look down;
hence He, who seeth all things, scourges you."

PURGATORIO XV

Purgatorio. Girone Secondo. Invidia. L'Angelo della Generosità. Girone Terzo. Ira. Esempi di Mitezza

Quanto, tra l' ultimar dell' ora terza
e il principio del dì, par della spera,
che sempre a guisa di fanciullo scherza,
tanto pareva già invèr la sera 4
essere al sol del suo corso rimaso;
vespero là, e qui mezza notte era;
e i raggi ne ferìan per mezzo il naso, 7
perchè per noi girato era sì il Monte,
che già dritti andavamo invèr l' occaso;
quand' io sentii a me gravar la fronte 10
allo splendore assai più che di prima,
e stupor m' eran le cose non conte;
ond' io levai le mani invèr la cima 13
delle mie ciglia, e fecimi il solecchio,
che del soverchio visibile lima.
Come quando dall' acqua o dallo specchio 16
salta lo raggio all' opposita parte,
salendo su per lo modo parecchio
a quel che scende, e tanto si diparte 19
dal cader della pietra in egual tratta,
sì come mostra esperienza ed arte;

PURGATORIO XV

Purgatory. The Second Ring. Envy. The Angel of Generosity. The Third Ring. Anger. Instances of Gentleness

Between the third hour's close and day's beginning
as much as is apparent of the sphere,
which like a child is ever given to play,
so much now of its course toward evening seemed
remaining to the sun; 't was vespers there,
and midnight here; and fully on the face
its rays were striking us, because the Mount
had so been circled by us, that we now
were going on directly toward the West;
when, far more blindingly than e'er before,
I felt my forehead overcome by splendor,
and was bewildered by these unknown things;
over my eyebrows, hence, I raised my hands,
and made myself the screen which, filing off,
tempers excessive light in what is seen.

As when from water, or a looking-glass,
a ray leaps up in the opposite direction,
and in the same way mounts that down it came,
and from the falling of a stone departs
at equal distance to the same extent,
as both experiment and art reveal;

così mi parve da luce rifratta 22
ivi dinanzi a me esser percosso;
per che a fuggir la mia vista fu ratta.
" Che è quel, dolce Padre, a che non posso 25
schermar lo viso tanto, che mi vaglia,"
diss' io, " e par invèr noi esser mosso ? "
" Non ti maravigliar, se ancor t' abbaglia 28
la famiglia del Cielo! " a me rispose;
" Messo è che viene ad invitar ch' uom saglia.
Tosto sarà che a veder queste cose 31
non ti fia grave, ma fiati diletto,
quanto Natura a sentir ti dispose."
Poi giunti fummo all' Angel benedetto, 34
con lieta voce disse: " Entrate quinci
ad un scalèo vie men che gli altri eretto! "
Noi montavamo, già partiti linci, 37
e " *Beati misericordes!* " fue
cantato retro, e: " Godi tu che vinci! "
Lo mio Maestro ed io soli ambedue 40
suso andavamo; ed io pensai, andando,
prode acquistar nelle parole sue;
e drizza' mi a lui sì domandando: 43
" Che volle dir lo spirto di Romagna,
e ' divieto ' e ' consorto ' menzionando ? "
Per ch' egli a me: " Di sua maggior magagna 46
conosce il danno; e però non s' ammiri,
se ne riprende, perchè men sen piagna.

even so it seemed to me that I was smitten
as by a light, reflected there before me;
because of which my sight was swift to flee.
"Dear Father, what is that," said I, "from which
I cannot screen my face sufficiently
to help me, and which toward us seems to come?"
"Wonder thou not" he answered me, "if still
Heaven's family affect thy sight; an Angel
is this, who comes to ask us to ascend.
It soon will happen that to see such things
will be no burden, but as great a joy,
as Nature hath enabled thee to feel."
As soon as we had reached the blessèd Angel,
with joyful voice he said: "Enter from hence
a stairway far less steep than were the rest!"
We were ascending, having thence departed,
when "*Blessèd are the Merciful!*" was sung
behind us, and "Rejoice, O thou that winnest!"
My Teacher then, and I, we two alone,
were going up; and, as we went, I thought
of how I might get profit from his words;
whereat I turned toward him, and asked: "What meant
that spirit from Romagna, when he mentioned
'forbidden,' and 'companionship' in things?"
Hence he: "Of his worst fault he knows the harm;
hence let it not surprise, if he therefor
rebuke men, that it be lamented less.

Perchè s' appuntan li vostri desiri 49
dove per compagnia parte si scema,
invidia muove il mantaco ai sospiri.
Ma se l' amor della spera suprema 52
torcesse in suso il desiderio vostro,
non vi sarebbe al petto quella tema;
chè, per quanti si dice più lì ' nostro ', 55
tanto possiede più di ben ciascuno,
e più di caritate arde in quel chiostro."
" Io son d' esser contento più digiuno," 58
diss' io " che se mi fossi pria taciuto;
e più di dubbio nella mente aduno.
Com' esser puote che un ben distributo 61
i più posseditor faccia più ricchi
di sè, che se da pochi è posseduto ? "
Ed egli a me: " Però che tu rificchi 64
la mente pure alle cose terrene,
di vera luce tenebre dispicchi.
Quello Infinito ed Ineffabil Bene 67
che lassù è, così corre ad amore,
come a lucido corpo raggio viene.
Tanto si dà, quanto trova d' ardore; 70
sì che, quantunque carità si estende,
cresce sopr' essa l' Eterno Valore.
E quanta gente più lassù s' intende, 73
più v' è da bene amare, e più vi s' ama,
e come specchio l' uno all' altro rende.

Because your wishes aim at that, wherein
each share is lessened through companionship,
envy fain moves the bellows for your sighs.
If love, though, for the highest sphere of all
were upward turning your desires, that fear
would not be in your breast; because the more
there are up yonder by whom 'Ours' is said,
so much more good doth each of them possess,
and so much more love in that cloister burns."
"I fast much more from being satisfied,"
said I, "than had I silent been at first;
and more of doubt I gather in my mind.
How can it be, then, that a good that's shared
should make more owners richer with itself,
than if by but a few it be possessed?"
And he to me: "Because thou fastenest
thy mind exclusively on earthly things,
thou drawest darkness out of very light.
That Good, Ineffable and Infinite,
which dwells up yonder, runs as fast to love,
as to bright bodies comes a ray of light.
So much It gives Itself, as is the warmth
It findeth; hence, as is the extent of love,
so much the Eternal Worth spreads over it.
The more there are up there that love each other,
the more there are to love, and more the love,
and, mirror-like, the more of love each sheds

E se la mia ragion non ti disfama,
vedrai Beatrice, ed ella pienamente
ti torrà questa e ciascun' altra brama.
Procaccia pur che tosto sieno spente,
come son già le due, le cinque piaghe
che si richiudon per esser dolente."
Com' io voleva dicer "Tu m' appaghe",
vidimi giunto in su l' altro girone,
sì che tacer mi fèr le luci vaghe.
Ivi mi parve in una visione
estatica di subito esser tratto,
e vedere in un tempio più persone;
ed una Donna, in su l' entrar, con atto
dolce di madre dicer: "Figliuol mio,
perchè hai tu così verso noi fatto?
Ecco, dolenti, lo tuo padre ed io
ti cercavamo!" E come qui si tacque,
ciò che pareva prima, disparìo.
Indi m' apparve un' altra con quelle acque,
giù per le gote, che il dolor distilla,
quando per gran dispetto in altrui nacque,
e dir: "Se tu se' sire della villa
del cui nome ne' Dei fu tanta lite,
ed onde ogni scienza disfavilla,
vendica te di quelle braccia ardite
che abbracciàr nostra figlia, o Pisistràto!"
E il signor mi parea, benigno e mite,

on each. And if my talk sate not thy hunger,
thou shalt see Beatrice, and she will fully
free thee from this and every other want.
Do thou, then, see to it that speedily
thou have removed, as two already are,
the five wounds which are closed by causing pain."
 Wishing to say: " Thou satisfiest me,"
I saw that I had reached the following ring;
my fond eyes, therefore, caused me to keep still.
 There it appeared to me that I was wrapt
in an ecstatic vision all at once,
and that within a temple I perceived
much people; and a Lady at the door,
who with the sweet mien of a mother said:
" Wherefore, my Son, hast thou thus dealt with us ?
Behold, thy father and I have sought for thee
in sorrow! " Here, when she had ceased to speak,
that disappeared which had before appeared.
 Then there appeared another, o'er whose cheeks
those tears were streaming down, which grief distills,
when born of great resentment toward another,
saying: " If thou art master of the city,
about whose name there was among the gods
such strife, and whence all knowledge sparkles forth,
avenge thyself on those audacious arms,
Pisìstratus, which dared embrace our daughter! "
Kindly and gently then that lord appeared

risponder lei con viso temperato: 103
“ Che farem noi a chi mal ne desira,
se quei che ci ama, è per noi condannato ? ”
Poi vidi genti, accese in foco d’ ira, 106
con pietre un giovinetto ancider, forte
gridando a sè pur: “ Martira! Martira! ”
E lui vedea chinarsi per la morte, 109
che l’ aggravava già, invèr la terra;
ma degli occhi facea sempre al Ciel porte,
orando all’ Alto Sire, in tanta guerra, 112
che perdonasse a’ suoi persecutori,
con quell’ aspetto che pietà disserra.
Quando l’ anima mia tornò di fuori 115
alle cose che son fuor di lei vere,
io riconobbi i miei non falsi errori.
Lo Duca mio, che mi potea vedere 118
far sì com’ uom che dal sonno si slega,
disse: “ Che hai, che non ti puoi tenere,
ma se’ venuto più che mezza lega, 121
velando gli occhi e con le gambe avvolte,
a guisa di cui vino o sonno piega ? ”
“ O dolce Padre mio, se tu m’ ascolte, 124
io ti dirò ” diss’ io, “ ciò che mi apparve,
quando le gambe mi furon sì tolte.”
Ed ei: “ Se tu avessi cento larve 127
sopra la faccia, non mi sarìen chiuse
le tue cogitazion, quantunque parve.

to answer her with looks of self-control:
" What shall we do to him who hateth us,
if he who loves us is by us condemned ? "
  Then folk I saw inflamed by anger's fire
who, bent on killing a young man with stones,
cried to each other naught but: " Kill him, kill! "
And him I saw, bowed to the ground in death
which now oppressed him; of his eyes he e'er
made gates of Heaven, and in that anguish prayed
the Lord on high with looks which unlock pity,
that He his persecutors would forgive.
  When once my mind returned outside again
to those things which outside of it are true,
I recognized my not untruthful errors.
  My Leader, who could see that I was acting
like one who frees himself from slumber, said:
" What aileth thee, that thou canst not stand up,
but hast been coming more than half a league,
veiling thine eyes, and reeling with thy legs,
like one o'ercome by either wine or sleep?"
  " O my dear Father, if thou listen to me,
I 'll tell thee what it was appeared to me,"
said I, " when I was thus deprived of legs."
  And he: " If on thy face a hundred masks
thou hadst, thy thoughts would not be hid from me,
however small they were. What thou hast seen

Ciò che vedesti, fu perchè non scuse
d' aprir lo core all' acque della pace,
che dall' Eterno Fonte son diffuse.
Non domandai ' Che hai ? ' per qual che face
chi guarda pur con l' occhio che non vede,
quando disanimato il corpo giace;
ma domandai per darti forza al piede;
così frugar conviensi i pigri, lenti
ad usar lor vigilia, quando riede."
Noi andavam per lo vespero, attenti
oltre, quanto potean gli occhi allungarsi
contra i raggi serotini e lucenti;
ed ecco a poco a poco un fumo farsi
verso di noi, come la notte, oscuro;
nè da quello era loco da cansarsi;
questo ne tolse gli occhi e l'aer puro.

was lest thou free thyself from opening up
thy heart unto those waters of thy peace,
which from the Eternal Fountain are diffused.
I did not ask 'What ails thee?' as would one,
who looks but with the eye which seeth not,
when once the body lies inanimate;
but asked it to endow thy feet with strength;
so must the indolent be spurred, when slow
to use their waking time, when it returns."

On through the vesper hours we went along,
forward intent, as far as e'er our eyes
could reach, against the late and shining rays;
when lo, a smoke in our direction came
little by little, and as dark as night;
nor was there any place of shelter from it;
this of pure air deprived us and of eyes.

PURGATORIO XVI

Purgatorio. Girone Terzo. Ira
Il Libero Arbitrio e la Corruzione del Mondo

Buio d' Inferno e di notte privata
d' ogni pianeta, sotto pover cielo,
quant' esser può di nuvol tenebrata,
non fece al viso mio sì grosso velo, 4
come quel fumo ch' ivi ci coperse,
nè a sentir di così aspro pelo;
chè l' occhio stare aperto non sofferse; 7
onde la Scorta mia saputa e fida
mi s' accostò, e l' omero m' offerse.
Sì come cieco va retro a sua guida 10
per non smarrirsi, e per non dar di cozzo
in cosa che il molesti, o forse ancida;
m' andava io per l' aere amaro e sozzo, 13
ascoltando il mio Duca, che diceva
pur: " Guarda che da me tu non sie mozzo! "
Io sentìa voci, e ciascuna pareva 16
pregar per pace e per misericordia
l' Agnel di Dio che le peccata leva.
Pure " *Agnus Dei* " eran le loro esordia; 19
una parola in tutti era ed un modo,
sì che parea tra esse ogni concordia.

PURGATORIO XVI

Purgatory. The Third Ring. Anger
Free Will and the Corruption of the World

The gloom of Hell and of a night deprived
of every planet, 'neath a narrow sky,
darkened as much as possible by clouds,
ne'er made so thick a veil before my face,
nor to my feeling was so rough in tissue,
as was the smoke which covered us up there;
for that permitted not of opened eyes;
because of which my wise and trusty Escort
drew near to me, and offered me his shoulder.
Even as a blind man walks behind his guide,
in order not to go astray, and strike
aught that might hurt him, or might even kill;
so, going through that foul and bitter air,
I listened to my Leader, who said only:
"Take care that thou be not cut off from me!"
Voices I heard, and each appeared to pray
for peace and mercy to the Lamb of God,
who taketh sins away. Their only prelude
was "*Lamb of God*"; and all had but one word
and intonation, hence among them all
there seemed to be the fullest harmony.

"Quei sono spiriti, Maestro, ch' i' odo?" 22
diss' io; ed egli a me: "Tu vero apprendi;
e d' iracondia van solvendo il nodo."
"Or tu chi se', che il nostro fumo fendi, 25
e di noi parli pur, come se tue
partissi ancor lo tempo per calendi?"
Così per una voce detto fue; 28
onde il Maestro mio disse: "Rispondi,
e domanda se quinci si va sue."
Ed io: "O creatura che ti mondi 31
per tornar bella a Colui che ti fece,
maraviglia udirai, se mi secondi."
"Io ti seguiterò quanto mi lece;" 34
rispose "e se veder fumo non lascia,
l' udir ci terrà giunti in quella vece."
Allora incominciai: "Con quella fascia 37
che la morte dissolve, men vo suso;
e venni qui per la infernale ambascia;
e se Dio m' ha in sua Grazia richiuso 40
tanto, che vuol ch' io vegga la sua corte
per modo tutto fuor del modern' uso,
non mi celar chi fosti anzi la morte, 43
ma dilmi, e dimmi s' io vo bene al varco;
e tue parole fien le nostre scorte."
"Lombardo fui, e fui chiamato Marco; 46
del mondo seppi, e quel valore amai,
al quale ha or ciascun disteso l' arco.

CANTO XVI

" Are those, then, spirits, Teacher, whom I hear ? "
said I; and he to me: " Thou judgest rightly;
as on they go, they loosen anger's knot."
" Now who art thou, that cleavest thus our smoke,
and yet dost speak of us, as if thou still
by monthly calends wert dividing time ?"
These words were uttered by a single voice;
my Teacher therefore said to me: " Reply,
and ask him if on this side one goes up."
And I: " O creature, that dost cleanse thyself,
that beautiful thou mayst return to Him
who made thee, thou'lt hear marvels, following me."
" I 'll follow thee as far as I 'm allowed,"
he answered, " and, if smoke permit not sight,
hearing, instead, will keep us linked together."
I thereupon began: " I go on high
while in that swathing-band which death dissolves;
and through the infernal anguish came I here;
and whereas God hath wrapt me in His Grace
so much, that He would have me see His court
by means entirely out of modern use,
conceal not who thou wast before thy death,
but tell it me, and whether toward the pass
I rightly go; and be thy words our guides."
" Lombard I was, and Marco was I called;
familiar with the world, I loved the worth,
toward which all men have now unbent their bows.

Per montar su dirittamente vai." 49
Così rispose, e soggiunse: " Io ti prego
che per me preghi, quando su sarai."
Ed io a lui: " Per fede mi ti lego 52
di far ciò che mi chiedi; ma io scoppio
dentro a un dubbio, s' io non me ne spiego.
Prima era scempio, ed ora è fatto doppio 55
nella sentenza tua, che mi fa certo,
qui ed altrove, quello ov' io l' accoppio.
Lo mondo è ben così tutto deserto 58
d' ogni virtute, come tu mi suone,
e di malizia gravido e coperto;
ma prego che m' additi la cagione, 61
sì ch' io la vegga e ch' io la mostri altrui;
chè nel cielo uno, ed un quaggiù la pone."
Alto sospir, che duolo strinse in 'Hui!', 64
mise fuor prima; e poi cominciò: " Frate,
lo mondo è cieco, e tu vien ben da lui.
Voi che vivete, ogni cagion recate 67
pur suso al cielo sì, come se tutto
movesse seco di necessitate.
Se così fosse, in voi fora distrutto 70
Libero Arbitrio, e non fora giustizia
per ben letizia, e per male aver lutto.
Lo cielo i vostri movmenti inizia, 73
non dico tutti; ma, posto ch' io il dica,
lume v' è dato a bene ed a malizia,

For mounting upward thou art going rightly."
He thus replied, and added: " I beseech thee,
pray for me there, when thou shalt be above."

And I to him: " I pledge my faith to thee
that what thou askest of me I will do;
but with a doubt I 'll burst, unless therefrom
I free myself. Simple at first, it now
is doubled by thy speech, which makes me, here
and elsewhere, sure of that wherewith I link it.
The world is certainly as wholly void
of every virtue as thou tellest me,
and is with evil big and overspread;
but, pray, point out its cause, that I may see,
and show it unto other men; for one
puts it in heaven, another, here below."

At first he heaved a sigh profound, which grief
to " Ah me! " changed; then " Brother," he began,
" the world is blind, and thou, indeed, com'st hence.
Ye that are living still attribute upward
each cause to heaven alone, as though it moved
everything with it of necessity.
If this were so, Free Will would be destroyed
within you, and no justice would there be
in having joy for good, and grief for ill.
Heaven starts your inclinations, though I say
not all; but ev'n supposing that I did,
light has been giv'n to you for good and evil,

e Libero Voler, che, se fatica 76
nelle prime battaglie col ciel dura,
poi vince tutto, se ben si nutrica.
A maggior Forza ed a miglior Natura 79
liberi soggiacete; e quella cria
la mente in voi, che il ciel non ha in sua cura.
Però, se il mondo presente disvia, 82
in voi è la cagione, in voi si cheggia;
ed io te ne sarò or vera spia.
Esce di mano a Lui, che la vagheggia 85
prima che sia, a guisa di fanciulla
che piangendo e ridendo pargoleggia,
l' anima semplicetta che sa nulla, 88
salvo che, mossa da Lieto Fattore,
volentier torna a ciò che la trastulla.
Di picciol bene in pria sente sapore; 91
quivi s' inganna, e dietro ad esso corre,
se guida o fren non torce suo amore.
Onde convenne legge per fren porre; 94
convenne rege aver, che discernesse
della vera cittade almen la torre.
Le leggi son, ma chi pon mano ad esse? 97
Nullo; però che il Pastor che precede,
ruminar può, ma non ha l' unghie fesse;
per che la gente, che sua guida vede 100
pur a quel ben ferire ond' ell' è ghiotta,
di quel si pasce, e più oltre non chiede.

with Free Will, which, if it endure fatigue
in its first fights with heaven, will afterward,
if duly nourished, conquer everything.
Beneath a greater Power and better Nature
ye freely lie; and that creates within you
the mind, which heaven hath not in its control.
Hence, if the present world go wrong, the cause
is in yourselves, and should in you be sought;
of this I 'll now a true spy be for thee.

Forth from the hand of Him, who ere it lives
delights in it, ev'n like a little maid,
who weeps and laughs, and wantons like a child,
issues the simple soul, which knoweth nought,
save that, proceeding from a Joyous Maker,
it gladly turns to that which pleases it.
At first it tasteth things of little good;
deceived thereby, it runneth after them,
unless a guide or check divert its love.
Hence, as a bit, a law must needs be set;
a king must needs be had, who should at least
the tower of the truthful town discern.
The laws exist, but who sets hand to them ?
No one; because the Shepherd who precedes
can chew the cud, but hath not cloven hoofs;
the people, hence, who see their guide strive solely
for those good things for which it longs itself,
feedeth thereon, and asks for nothing more.

Ben puoi veder che la mala condotta 103
è la cagion che il mondo ha fatto reo,
e non Natura che in voi sia corrotta.
Soleva Roma, che il buon mondo feo, 106
due Soli aver, che l' una e l' altra strada
facean vedere, e del mondo e di Deo.
L' un l' altro ha spento; ed è giunta la spada 109
col pastorale, e l' un con l' altro insieme
per viva forza mal conviene che vada;
però che, giunti, l' un l' altro non teme; 112
se non mi credi, pon mente alla spiga;
ch' ogni erba si conosce per lo seme.
In sul paese che Adice e Po riga 115
solea valore e cortesia trovarsi,
prima che Federigo avesse briga;
or può sicuramente indi passarsi 118
per qualunque lasciasse per vergogna
di ragionar coi buoni, o d' appressarsi.
Ben v' èn tre vecchi ancora, in cui rampogna 121
l' antica età la nuova, e par lor tardo
che Dio a miglior vita li ripogna:
Corrado da Palazzo, e il buon Gherardo, 124
e Guido da Castel, che me' si noma
francescamente il semplice Lombardo.
Di' oggimai che la Chiesa di Roma, 127
per confondere in sè due reggimenti,
cade nel fango, e sè brutta e la soma!"

Well canst thou see that evil leadership,
and not that Nature in you is corrupt,
is what has caused the world to be so wicked.
Rome, which once made it good, was wont to have
two Suns, which rendered visible both roads,
that of the world, and that of God. One now
hath quenched the other; to the bishop's staff
the sword is joined, and badly needs must one
fare with the other, since, together joined,
neither the other fears; recall to mind,
if thou believe me not, the ear of corn;
for every grass is by its own seed known.
Throughout the country watered by the Po
and Adige, one used to find both virtue
and courtesy, ere Frederick had his strife;
with safety it can nowadays be crossed
by any who, through shame, refrained from speech
with good men, or avoided intercourse.
There are, indeed, three old men still, in whom
the old age chides the modern, and who long
for God to give them back a better life:
Corrado da Palazzo, good Gherardo,
and Guido da Castello, better called,
the simple Lombard, as in France he is.
Say, therefore, that today the Church of Rome,
by joining in herself two kinds of rule,
falls in the mire, and fouls her self and load!"

" O Marco mio," diss' io, " bene argomenti; 130
ed or discerno perchè dal retaggio
li figli di Levì furono esenti.
Ma qual Gherardo è quel che tu per saggio 133
di' ch' è rimaso della gente spenta,
in rimprovèrio del secol selvaggio ? "
" O tuo parlar m' inganna, o el mi tenta; " 136
rispose a me; " chè, parlandomi tósco,
par che del buon Gherardo nulla senta.
Per altro soprannome io nol conosco, 139
s' io nol togliessi da sua figlia Gaia.
Dio sia con voi; chè più non vegno vosco!
Vedi l' albór, che per lo fumo raia, 142
già biancheggiare, e me convien partirmi —
l' Angelo è ivi — prima ch' io gli appaia."
Così tornò, e più non volle udirmi. 145

" O Marco mine," said I, " thine arguments
are good; and now I see why Levi's sons
were from inheriting debarred. But which
Gherardo is the one, who, as thou sayst,
as sample of the people now extinct,
remaineth to reproach this savage age ? "
" Thy speech deceives or tests me," he replied,
" for, thou, addressing me in Tuscan speech,
seemst not to know who good Gherardo was.
I know him not by other added name,
unless I took it from his daughter, Gaia.
God keep you, for with you I come no further!
Already whitening now, behold the light,
which rays out through the smoke, and I must go —
the Angel 's there — ere I be seen by him."
He thus turned back, nor would he hear me more.

PURGATORIO XVII

Purgatorio. Girone Terzo. Ira
Esempi d'Ira punita. L' Angelo della Pace. L' Amore

Ricorditi, Lettor, se mai nell' alpe
ti colse nebbia, per la qual vedessi
non altrimenti che per pelle talpe,
come, quando i vapori umidi e spessi 4
a diradar cominciansi, la spera
del sol debilemente entra per essi;
e fia la tua imagine leggiera 7
in giugnere a veder com' io rividi
lo sole in pria, che già nel corcar era.
Sì, pareggiando i miei co' passi fidi 10
del mio Maestro, uscii fuor di tal nube
ai raggi, morti già nei bassi lidi.
O imaginativa, che ne rube 13
talvolta sì di fuor, ch' uom non s' accorge,
perchè d' intorno suonin mille tube,
chi muove te, se il senso non ti porge? 16
Muoveti lume che nel Ciel s' informa,
per sè, o per Voler che giù lo scorge.
Dell' empiezza di lei che mutò forma 19
nell' uccel che a cantar più si diletta,
nell' imagine mia apparve l' orma;

PURGATORIO XVII

Purgatory. The Third Ring. Anger
Instances of Punished Anger. The Angel of Peace. Love

Reader, remind thyself, if e'er a fog
o'ertook thee on a mountain, one through which
thou couldst not see in any other way
than moles do through the membrane o'er their eyes,
how, when the damp, thick mists begin to thin,
the sun's orb feebly pierces them; and quickly
will thine imagination come to see
how I first saw the sun again, which now
was at its setting. Thus, as I mine own
was matching with my Teacher's trusty steps,
from such a cloud I came into the beams,
already dead upon the shores below.
O thou Imagination, which at times
dost steal us so from outer things, that though
a thousand trumpets blow, one hears them not,
what moveth thee, if sense contribute naught?
A light which takes in Heaven its form impels thee,
freely, or by a Will which sends it down.
The vision of her cruelty, who changed
her form into the bird, which most delights
in song, appeared in my imagination;

e qui fu la mia mente sì ristretta 22
dentro da sè, che di fuor non venìa
cosa che fosse allor da lei recetta.
Poi piovve dentro all' alta fantasia 25
un crocifisso, dispettoso e fiero
nella sua vista, e cotal si morìa.
Intorno ad esso era il grande Assuero, 28
Ester sua sposa e il giusto Mardocheo,
che fu al dire e al far così intero.
E come questa imagine rompeo 31
sè per sè stessa, a guisa d' una bulla
cui manca l' acqua sotto qual si feo;
surse in mia visione una fanciulla 34
piangendo forte, e diceva: " O regina,
perchè per ira hai voluto esser nulla ?
Ancisa t' hai per non perder Lavina; 37
or m' hai perduta! Io son essa che lutto,
madre, alla tua, pria ch' all' altrui ruina."
Come si frange il sonno, ove di butto 40
nuova luce percote il viso chiuso,
che fratto guizza pria che muoia tutto;
così l' imaginar mio cadde giuso, 43
tosto che lume il vólto mi percosse,
maggiore assai che quel ch' è in nostr' uso.
Io mi volgea per veder ov' io fosse, 46
quand' una voce disse: " Qui si monta ",
che da ogni altro intento mi rimosse;

and hereupon my mind was so shut up
within itself, that nothing that was then
received by it, came to it from without.

Then into my high fantasy there rained
one crucified, contemptuous and proud
in aspect, and as such he met his death.
Around him were the great Ahasuerus,
Esther his wife, and righteous Mordecai,
who so whole-hearted was in word and deed.

And as this picture of its own accord
broke up, as doth a bubble when it lacks
the water it was formed withal; a maid
rose in my vision next, who bitterly
was weeping, and was saying: " Why, O Queen,
didst thou through anger wish to be no more ? "
Lavinia not to lose, thyself hast slain;
and now hast lost me! Mother, this is I,
who, ere I mourn another's loss, mourn thine."

As sleep is broken, when unwonted light
strikes closed eyes suddenly, and, being broken,
quivers before it wholly dies away;
ev'n so did my imagining break up,
as soon as on my face there smote a light
brighter by far than we are wont to see.

I turned around to notice where I was,
when lo, a voice which said: " The ascent is here,"
from every other interest turned my mind;

e fece la mia voglia tanto pronta 49
di riguardar chi era che parlava,
che mai non posa, se non si raffronta.
Ma come al sol, che nostra vista grava 52
e per soverchio sua figura vela,
così la mia virtù quivi mancava.
" Questi è divino spirito, che ne la 55
via d' andar su ne drizza senza prego,
e col suo lume sè medesmo cela.
Sì fa con noi, come l' uom si fa sego; 58
chè quale aspetta prego e l' uopo vede,
malignamente già si mette al nego.
Or accordiamo a tanto invito il piede; 61
procacciam di salir pria che s' abbui;
chè poi non si porìa, se il dì non riede."
Così disse il mio Duca, ed io con lui 64
volgemmo i nostri passi ad una scala;
e tosto ch' io al primo grado fui,
senti' mi presso quasi un mover d' ala, 67
e ventarmi nel viso, e dir: " *Beati*
pacifici, che son senza ira mala! "
Già eran sopra noi tanto levati 70
gli ultimi raggi che la notte segue,
che le stelle apparivan da più lati.
" O virtù mia, perchè sì ti dilegue ? " 73
fra me stesso dicea, chè mi sentiva
la possa delle gambe posta in tregue.

and made my will so eager to behold
the speaker, that, when such, it never rests
until it sees its object face to face.
But as before the sun, which whelms our eyes,
and veils its figure, through excess of light,
so likewise here my visual powers failed.
" A godlike spirit this, who, though unasked,
is pointing out to us our upward path,
and with his own light is himself concealing.
With us he deals as one would with himself;
for he that waits till asked, when seeing need,
inclines already meanly to refuse.
To such a bidding let us now accord
our feet, and try to climb ere darkness come;
for later one could not, till day returned."
Thus said my Leader then, and I with him
turned toward a flight of stairs our feet; and I,
when on its first step, near me felt, as 't were,
the motion of a wing, and on my face
a fanning, while a voice said: "*Blessèd are*
the Peaceful, who are free from evil wrath!"
So high above us now were those last beams
which by the night are followed, that the stars
were coming out on many sides. And " O
my strength, why dost thou fade away so fast ? "
I to myself was saying, for a truce,
I felt, was set the powers of my legs.

Noi eravam dove più non saliva 76
la scala su, ed eravamo affissi,
pur come nave ch' alla piaggia arriva;
ed io attesi un poco, s' io udissi 79
alcuna cosa nel nuovo girone;
poi mi volsi al Maestro mio, e dissi:
" Dolce mio Padre, di', quale offensione 82
si purga qui nel giro dove semo?
Se i piè si stanno, non stea tuo sermone."
Ed egli a me: " L' amor del bene, scemo 85
di suo dover, quiritta si ristora;
qui si ribatte il mal tardato remo.
Ma perchè più aperto intendi ancora, 88
volgi la mente a me, e prenderai
alcun buon frutto di nostra dimora.
Nè Creator, nè creatura mai," 91
cominciò ei, " figliuol, fu senza amore,
o naturale, o d' animo; e tu il sai.
Lo natural è sempre senza errore; 94
ma l' altro puote errar per malo obbietto,
o per poco, o per troppo di vigore.
Mentre ch' egli è ne' primi ben diretto, 97
e ne' secondi sè stesso misura,
esser non può cagion di mal diletto;
ma, quando al mal si torce, o con più cura, 100
o con men che non dee, corre nel bene,
contra il Fattore adovra sua fattura.

CANTO XVII

We now were where the flight of stairs went up
no further, and as motionless we were,
as is a vessel when the shore is reached;
and for a while I waited to find out
if aught upon the new ring could be heard;
then, toward my Teacher turning round, I said:
" Say, my dear Father, what offense is purged
in this ring, here where now we are? Although
our feet keep still, let not thy talking cease."
And he to me: " The love of good, when scant
of what it should have been, is here atoned;
here beats again the ill-retarded oar.
But now, in order that thou understand
more clearly still, turn thou thy mind to me,
and some good fruit thou 'lt gather from our stay.
Neither Creator," he began, " nor creature
was e'er devoid of either innate love,
or that which conscious is; and this thou knowst.
The innate love is always free from error;
but the other kind can err through evil aim,
or through deficient, or excessive strength.
While well directed toward the primal goods,
and toward the secondary self-restrained,
it cannot be the cause of sinful pleasure;
but when it turns toward evil things, or runs
to good, with more or less zeal than it ought,
the creature then against his Maker works.

Quinci comprender puoi ch' esser conviene
amor sementa in voi d' ogni virtute,
e d' ogni operazion che merta pene.
Or, perchè mai non può dalla salute
amor del suo suggetto torcer viso,
dall' odio proprio son le cose tute;
e perchè intender non si può diviso,
e per sè stante, alcuno esser dal Primo,
da Quello odiare ogni affetto è deciso.
Resta, se dividendo bene estimo,
che il mal che s' ama, è del prossimo, ed esso
amor nasce in tre modi in vostro limo.
E chi per esser suo vicin soppresso
spera eccellenza, e sol per questo brama
ch' el sia di sua grandezza in basso messo;
è chi podere, grazia, onore e fama
teme di perder perch' altri sormonti,
onde s' attrista sì, che il contrario ama;
ed è chi per ingiuria par ch' adonti
sì, che si fa della vendetta ghiotto;
e tal convien che il male altrui impronti.
Questo triforme amor quaggiù di sotto
si piange; or vo' che tu dell' altro intende,
che corre al ben con ordine corrotto.
Ciascun confusamente un bene apprende,
nel qual si queti l' animo, e desira;
per che di giugner lui ciascun contende.

From this, then, thou canst understand that love
must be the seed in you of every virtue,
and every deed that merits punishment.
And now, since love can never turn its face
from its own subject's welfare, from self-hate
all are secure; and since one cannot think
of any self as being from the First
divided, and existing of itself,
all hearts are thus debarred from hating Him.
It follows, that, if I in arguing
judge well, one's neighbor's is the harm one loves,
and this is born in three ways in your clay.
There 's he, who on the abasement of his neighbor
his hope of rising sets, and only longs
that from his greatness he may be brought low;
and he, who fears the loss of power, favor,
renown and honor, should another rise,
and grieves so, that he loves the contrary;
then he, who by injustice seems so shamed,
that greedy he becometh for revenge;
and such must needs prepare for others' harm.
This triform love is wept for here below;
but now I 'd have thee hear about the other,
which runs to love in a corrupted way.
All apprehend confusedly a good
wherein the mind can rest, and long for it;
and therefore every one attempts to reach it.

Se lento amore in lui veder vi tira
o a lui acquistar, questa cornice,
dopo giusto pentér, ve ne martìra.
Altro ben è, che non fa l'uom felice;
non è felicità, non è la Buona
Essenza, d' ogni ben frutto e radice.
L' amor ch' ad esso troppo s' abbandona,
di sopra noi si piange per tre cerchi;
ma come tripartito si ragiona,
tacciolo, acciò che tu per te ne cerchi."

If slothful be the love impelling you
to see or win it, after just repentance,
this present cornice tortures you for that.
  Another good there is, which never makes
man happy; it is not real happiness,
nor the Good Essence, fruit and root of all
that 's good. The love that yields too much to that,
is wept for in three rings above us here;
but why it 's reckoned threefold I say not,
that thou mayst seek the reason for thyself."

PURGATORIO XVIII

Purgatorio. Girone Quarto. Accidia
Amore e Libero Arbitrio. Esempi di Accidia Punita

Posto avea fine al suo ragionamento
l' alto Dottore, ed attento guardava
nella mia vista, s' io parea contento;
ed io, cui nova sete ancor frugava, 4
di fuor tacea, e dentro dicea: " Forse
lo troppo domandar ch' io fo, gli grava ";
ma quel Padre verace, che s' accorse 7
del timido voler che non s' apriva,
parlando, di parlare ardir mi porse.
Ond' io: " Maestro, il mio veder s' avviva 10
sì nel tuo lume, ch' io discerno chiaro
quanto la tua ragion porti o descriva;
però ti prego, dolce Padre caro, 13
che mi dimostri amore, a cui riduci
ogni buono operare e il suo contraro."
" Drizza " disse, " vèr me l' acute luci 16
dello intelletto, e fieti manifesto
l' error dei ciechi che si fanno duci.
L' animo, che è creato ad amar presto, 19
ad ogni cosa è mobile che piace,
tosto che dal piacer in atto è desto.

PURGATORIO XVIII

Purgatory. The Fourth Ring. Sloth
Love and Free Will. Instances of Punished Sloth

The lofty Doctor, having ended thus
his argument, was looking in my eyes,
eager to see if I seemed satisfied;
and I, who by new thirst was still spurred on,
was silent outwardly, and in me said:
" My many questions trouble him perhaps;"
but that true Father, who perceived the wish,
which, being shy, did not disclose itself,
by speaking first, emboldened me to speak.
Hence I: " My vision, Teacher, in thy light
becomes so keen, that clearly I discern
all that thy talk implieth or unfolds;
I therefore beg of thee, sweet Father dear,
explain to me why thou ascrib'st to love
every good action and its contrary."
" Direct thine understanding's sharpened eyes
toward me," he said, " and clear to thee will be
the error of the blind who pose as guides.
The mind, which is created prone to love,
inclines toward everything that pleases it,
when roused by pleasure to activity.

Vostra apprensiva da esser verace
tragge intenzione, e dentro a voi la spiega,
sì che l' animo ad essa volger face;
e se, rivolto, invèr di lei si piega,
quel piegare è amor, quello è natura
che per piacer di nuovo in voi si lega.
Poi, come il foco movesi in altura
per la sua forma, ch' è nata a salire
là dove più in sua materia dura;
così l' animo preso entra in desire,
ch' è moto spiritale, e mai non posa,
fin che la cosa amata il fa gioire.
Or ti puote apparer quant' è nascosa
la veritade alla gente ch' avvera
ciascun amore in sè laudabil cosa,
però che forse appar la sua matera
sempr' esser buona; ma non ciascun segno
è buono, ancor che buona sia la cera."
" Le tue parole e il mio seguace ingegno "
risposi lui, " m' hanno amor discoperto;
ma ciò m' ha fatto di dubbiar più pregno;
chè, s' amore è di fuori a noi offerto,
e l' anima non va con altro piede,
se dritta o torta va, non è suo merto."
Ed egli a me: " Quanto ragion qui vede,
dirti poss' io; da indi in là t' aspetta
pure a Beatrice, ch' è opra di fede.

Your faculty of apprehending draws
an image from reality, and so
displays it in you, that your mind is caused
to turn to it; and if, thus turned, your mind
inclines thereto, that tendency is love,
is nature bound in you again by pleasure.
Then, just as fire, by reason of its form,
moves upward, being made for mounting thither,
where, in its element, it longer lasts;
ev'n so the captive mind begins to yearn,
(a motion of the soul) and never rests
until the thing it loveth gives it joy.
Apparent to thee now can be the extent
to which the truth is hid from those that claim
that each love in itself deserveth praise,
because, perhaps, its object in itself
seems always to be good; and yet not good
is every seal, though good may be its wax."
  " Thy words, together with my heeding mind,"
I answered him, " have shown me what love is;
but this hath made me bigger with a doubt;
for, if love from without is born in us,
and if the soul can do naught else, her doing
or right or wrong, is no desert of hers."
  And he: " What Reason sees here I can tell thee;
for aught beyond its ken, look thou alone
to Beatrice, for that 's a work of Faith.

Ogni forma sustanzial, che setta 49
è da materia ed è con lei unita,
specifica virtude ha in sè colletta,
la qual senza operar non è sentita, 52
nè si dimostra ma' che per effetto,
come per verdi fronde in pianta vita.
Però, là onde vegna lo intelletto 55
delle prime notizie, uomo non sape,
nè de' primi appetibili l' affetto,
che sono in voi, sì come studio in ape 58
di far lo mele; e questa prima voglia
merto di lode o di biasmo non cape.
Or, perchè a questa ogni altra si raccoglia, 61
innata v' è la virtù che consiglia,
e dell' assenso de' tener la soglia.
Quest' è il principio, là onde si piglia 64
cagion di meritare in voi, secondo
che buoni e rei amori accoglie e viglia.
Color che ragionando andaro al fondo, 67
s' accorser d' esta innata libertate;
però moralità lasciaro al mondo.
Onde, pognam che di necessitate 70
surga ogni amor che dentro a voi s' accende,
di ritenerlo è in voi la potestate.
La nobile virtù Beatrice intende 73
per lo Libero Arbitrio; e però guarda
che l' abbi a mente, s' a parlar ten prende."

CANTO XVIII

Every substantial form which is distinct
from matter, and is also joined with it,
hath in it a specific power collected,
which, save in operation, is not seen,
and only shows itself in its effects,
as life doth, by its green leaves, in a plant.
None knows, however, whence the understanding
of first cognitions comes, or whence the bent
toward those first appetites which are in you,
as zeal for making honey is in bees;
this first will, hence, deserves nor praise nor blame.
Now, that all others be conformed to this,
the power which counsels inborn is in you,
and ought to hold the threshold of assent.
This is the source, whence comes the ground
of merit in you, as it gathers in,
and winnows out, your good and guilty loves.
Those who in reasoning attained the bottom,
perceived this inborn liberty, and left
the world the teachings of morality.
Supposing, then, that every love that flames
within you, rises of necessity,
within you lies the power to master it.
This noble virtue is by Beatrice
called Freedom of the Will; hence see that thou
recall it, should she speak of it to thee."

La luna, quasi a mezza notte tarda, 76
facea le stelle a noi parer più rade,
fatta com' un secchione che tutto arda;
e correa contra il ciel, per quelle strade 79
che il sole infiamma allor che quel da Roma
tra i Sardi e i Corsi il vede quando cade;
e quell' ombra gentil, per cui si noma 82
Piètola più che villa Mantovana,
del mio carcar deposto avea la soma;
per ch' io, che la ragione aperta e piana 85
sopra le mie questioni avea ricolta,
stava com' uom che sonnolento vana.
Ma questa sonnolenza mi fu tolta 88
subitamente da gente, che dopo
le nostre spalle a noi era già volta.
E quale Ismeno già vide ed Asopo 91
lungo di sè di notte furia e calca,
pur che i Teban di Bacco avesser uopo;
tale per quel giron suo passo falca, 94
per quel ch' io vidi di color, venendo,
cui buon volere e giusto amor cavalca.
Tosto fur sopra a noi, perchè correndo 97
si movea tutta quella turba magna;
e due dinanzi gridavan piangendo:
"Maria corse con fretta alla montagna; 100
e Cesare, per soggiogare Ilerda,
punse Marsilia e poi corse in Ispagna."

CANTO XVIII

The moon, in rising, close to midnight late,
and looking like a bucket all on fire,
was causing now the stars to seem more rare;
as, counter to the heavens, it coursed the paths
the sun enflames, whene'er the Roman sees it
setting between the Sards and Corsicans;
and now that noble shade, whence Piètola
hath greater fame than any Mantuan village,
had put aside the load I laid on him;
hence I who, as an answer to my questions,
had reaped his clear and easy talk, remained
like one confused because of drowsiness.

But suddenly this sleepiness of mine
was taken from me by a crowd of people,
who, back of us, were circling toward us now.
And as Ismenus and Asopus once
along their banks saw maddened throngs at night,
whene'er the Thebans needed Bacchus; such
were those who, sweeping scythe-like round that ring,
were coming on, from what I saw of them,
by good will ridden and by righteous love.

And soon were they upon us, for the whole
of that great crowd was moving at a run;
and two ahead in tears were crying out:
" Mary proceeded to the hills in haste," and " Caesar,
in order to subdue Ilerda, struck
Marseilles, then hurried on to Spain."

“ Ratto, ratto, che il tempo non si perda 103
per poco amor! ” gridavan gli altri appresso;
“ chè studio di ben far grazia rinverda.”
“ O gente, in cui fervore acuto adesso 106
ricompie forse negligenza e indugio,
da voi per tepidezza in ben far messo,
questi che vive, e certo io non vi bugio, 109
vuole andar su, pur che il sol ne riluca;
però ne dite ov’ è presso il pertugio.”
Parole furon queste del mio Duca; 112
ed un di quelli spirti disse: “ Vieni
diretro a noi, e troverai la buca.
Noi siam di voglia a muoverci sì pieni, 115
che ristar non potem; però perdona,
se villania nostra giustizia tieni.
Io fui Abate in San Zeno a Verona 118
sotto lo imperio del buon Barbarossa,
di cui dolente ancor Milan ragiona.
E tale ha già l’ un piè dentro la fossa, 121
che tosto piangerà quel monastero,
e tristo fia d’ averne avuto possa;
perchè suo figlio, mal del corpo intero, 124
e della mente peggio, e che mal nacque,
ha posto in luogo di suo pastor vero.”
Io non so se più disse, o s’ ei si tacque, 127
tant’ era già di là da noi trascorso;
ma questo intesi, e ritener mi piacque.

" Quick, quick, lest time be lost through lack of love,"
cried those that came behind them, " so that zeal
in doing good may make Grace green again! "
" O folk, in whom keen fervor now redeems,
perhaps, the negligence and slowness shown
by your tepidity in doing good,
this man who lives, and truly I lie not,
desires, when sunlight once returns, to mount;
hence tell us where the nearest opening lies."
These were my Leader's words; and one of those
same spirits said: " Come on behind us, then,
and thou wilt find the hole. So keen we are
to keep on moving, that we cannot stop;
forgive us, then, if lack of courtesy
thou deem, what we consider righteousness.
I was San Zeno's Abbot at Verona,
under the rule of worthy Barbarossa,
of whom Milàn in sorrow talketh still.
And he has one foot in the grave already,
who soon will for that monastery weep,
and grieve because he had it in his power;
for he his son, in body wholly sick,
worse still in mind, and also ill-begot,
has had installed in its true shepherd's place."
I know not if aught else he said, or ceased,
so far had he run past us now; but this
I heard, and I've enjoyed retaining it.

E quei che m' era ad ogni uopo soccorso,
disse: " Volgiti in qua! Vedine due
venire, dando all' accidia di morso."
Diretro a tutti dicean: " Prima fue
morta la gente a cui il mar s' aperse,
che vedesse Giordan le rede sue;
e quella che l' affanno non sofferse
fino alla fine col figliuol d' Anchise,
sè stessa a vita senza gloria offerse."
Poi, quando fur da noi tanto divise
quell' ombre, che veder più non potèrsi,
nuovo pensiero dentro a me si mise,
del qual più altri nacquero e diversi;
e tanto d' uno in altro vaneggiai,
che gli occhi per vaghezza ricopersi,
e il pensamento in sogno trasmutai.

CANTO XVIII

Then he who was my help in every need,
said: " Turn in this direction, and behold
two coming on, who give a bite to sloth."
Moving behind them all, they said: " The folk,
for whom the sea was opened up, were dead,
before the Jordan had perceived their heirs;
and those who with the son of Anchises
could not endure to toil unto the end,
gave themselves up to lead inglorious lives."
Then, when those shades were separated from us
so far, that they no longer could be seen,
a new thought made its way into my mind,
whence many other different thoughts were born;
and I between them so confused became,
that, wandering to and fro, I closed mine eyes,
and changed what I had thought into a dream.

PURGATORIO XIX

Purgatorio. Girone Quarto. Accidia. Il Secondo Sogno
L' Angelo dello Zelo. Girone Quinto. Avarizia e Prodigalità

Nell' ora che non può il calor diurno
intepidar più il freddo della luna,
vinto da terra, o talor da Saturno;
quando i geomanti lor Maggior Fortuna
veggiono in oriente, innanzi all' alba,
surger per via che poco le sta bruna;
mi venne in sogno una Femmina balba,
negli occhi guercia, e sopra i piè distorta,
con le man monche, e di colore scialba.
Io la mirava; e come il sol conforta
le fredde membra che la notte aggrava,
così lo sguardo mio le facea scorta
la lingua, e poscia tutta la drizzava
in poco d' ora, e lo marrito vólto,
come amor vuol, così le colorava.
Poi ch' ell' avea il parlar così disciolto,
cominciava a cantar sì, che con pena
da lei avrei mio intento rivòlto.
" Io son," cantava, " io son dolce Sirena,
che i marinari in mezzo mar dismago;
tanto son di piacere a sentir piena!

PURGATORIO XIX

Purgatory. The Fourth Ring. Sloth. Dante's Second Dream The Angel of Zeal. The Fifth Ring. Avarice and Prodigality

Within the hour, when, vanquished by the earth,
or ev'n at times by Saturn, day-time's heat
can warm the coldness of the moon no longer;
when geomancers see their Greater Fortune
rise in the East ere dawn, and on a path
which doth not long stay dark for it; a Female
approached me in a dream, with stammering tongue,
with eyes asquint, and crooked on her feet,
with hands lopped off, and pallor on her face.
I fixed my gaze on her; and as the sun
brings comfort to cold limbs which night-time chills,
ev'n so my looking at her freed her tongue,
and afterward, in but a little time,
completely straightened her, and gave that hue
to her discolored face which love desires.
As soon as she had thus unloosed her speech,
she then began to sing in such a way,
that from her I could hardly take my gaze.
" I am " she sang, " the lovely Siren, she
who in mid-ocean mariners bewitches;
so much I please whoever heareth me!

Io volsi Ulisse del suo cammin vago
al canto mio; e qual meco si aùsa,
rado sen parte, sì tutto l' appago!"
Ancor non era sua bocca richiusa,
quando una Donna apparve santa e presta
lunghesso me, per far colei confusa.
"O Virgilio, Virgilio, chi è questa?"
fieramente diceva; ed ei venìa
con gli occhi fitti pure in quella onesta.
L' altra prendeva, e dinanzi l' aprìa,
fendendo i drappi, e mostravami il ventre;
quel mi svegliò col puzzo che n' uscìa.
Io mossi gli occhi, e il buon Maestro "Almen tre
voci t' ho messe!" dicea: "Surgi e vieni!
Troviam la porta per la qual tu entre."
Su mi levai, e tutti eran già pieni
dell' alto dì i giron del sacro Monte,
ed andavam col sol nuovo alle reni.
Seguendo lui, portava la mia fronte
come colui che l' ha di pensier carca,
che fa di sè un mezzo arco di ponte;
quand' io udi' "Venite; qui si varca"
parlare in modo soave e benigno,
qual non si sente in questa mortal marca.
Con l' ali aperte, che parean di cigno,
volseci in su colui che sì parlonne,
tra' due pareti del duro macigno.

CANTO XIX

I turned Ulysses from his wandering course
to hear my song; and who gets used to me
seldom departs, so wholly I content him!"

Her mouth had not yet closed, when lo,
a holy Lady at my side appeared,
who ready was to put her to confusion.
"O Virgil, Virgil, who is this?" she cried
in scornful tones; whereat he then advanced
with eyes set only on the modest one.
She seized the other, opened her in front,
and rent her garments, showing me her belly;
this woke me with the stench that issued from it.

I turned my eyes, and my good Teacher said:
"I 've called thee thrice at least. Arise and come.
We' ll find the gate through which thou mayst ascend."

I rose, and all the holy Mountain's rings
were with the high day's light already filled,
as with the new sun back of us we moved.

While I was following him, I held my head
like one who, having it bowed down by thought,
makes of himself a half-arch of a bridge;
and then I heard: "Come on; the pass is here,"
uttered in such a soft and kindly way,
as in this mortal land is never heard.

With outspread wings, which seemed the wings of [swans,
he who thus spoke directed us on high
'tween the two side walls of the granite rock.

Mosse le penne poi e ventilonne,
' *qui lugent* ' affermando esser beati,
ch' avran di consolar l' anime donne.
" Che hai, che pure invèr la terra guati ? "
la Guida mia incominciò a dirmi,
poco ambedue dall' Angel sormontati.
Ed io: " Con tanta suspizion fa irmi
novella vision ch' a sè mi piega
sì, ch' io non posso dal pensar partirmi."
" Vedesti " disse, " quell' antica strega,
che sola sopra noi omai si piagne;
vedesti come l' uom da lei si slega.
Bàstiti; e batti a terra le calcagne!
Gli occhi rivolgi al logoro che gira
lo Rege Eterno con le rote magne! "
Quale il falcon, che prima ai piè si mira,
indi si volge al grido, e si protende
per lo desìo del pasto che là il tira;
tal mi fec' io; e tal, quanto si fende
la roccia per dar via a chi va suso,
n' andai infin ove il cerchiar si prende.
Com' io nel quinto giro fui dischiuso,
vidi gente per esso che piangea,
giacendo a terra tutta volta in giuso.
" *Adhæsit pavimento anima mea!* "
senti' dir lor con sì alti sospiri,
che la parola appena s' intendea.

He moved his pinions then, and fanning us,
affirmed that "*those who mourn*" are happy, since
possessed of comfort shall their spirits be.

"What aileth thee, that only on the ground
thou gazest?" said my Guide, when past the Angel
both he and I had climbed a little way.

And I: "A recent dream, which to itself
inclines me, makes me with such doubt advance,
that I cannot refrain from thought of it."

"Thou hast perceived" said he, "that ancient witch
who henceforth o'er us is alone lamented;
and seen how from her one is freed. Let that
suffice thee; strike thy heels upon the ground,
and turn thine eyes up toward the calling lure
the Eternal King whirls with the mighty wheels!"

As is the falcon, which at first looks down,
then turns around when called, and spreads his wings,
keen for the quarry which attracts him; such
was I; and thus, as long as e'er the rock
was cleft, to make a path for those that climb,
I went along to where the circling starts.

When out upon the fifth ring I had come,
people therein I saw who, shedding tears,
were lying wholly prone upon its bed.
"*My soul hath cloven to the trodden ground!*"
I heard them saying with such heavy sighs,
that what they said could hardly be made out.

"O eletti di Dio, li cui soffriri 76
e Giustizia e speranza fan men duri,
drizzate noi verso gli alti saliri!"
"Se voi venite dal giacer securi, 79
e volete trovar la via più tosto,
le vostre destre sian sempre di furi."
Così pregò il Poeta, e sì risposto 82
poco dinanzi a noi ne fu; per ch' io
nel parlare avvisai l' altro nascosto,
e volsi gli occhi allora al Signor mio; 85
ond' egli m' assentì con lieto cenno
ciò che chiedea la vista del desìo.
Poi ch' io potei di me fare a mio senno, 88
trassimi sopra quella creatura
le cui parole pria notar mi fenno,
dicendo: "Spirto, in cui pianger matura 91
quel senza il quale a Dio tornar non puossi,
sosta un poco per me tua maggior cura.
Chi fosti e perchè vòlti avete i dossi 94
al su, mi dì', e se vuoi ch' io t' impetri
cosa di là, ond' io vivendo mossi."
Ed egli a me: "Perchè i nostri diretri 97
rivolga il cielo a sè, saprai; ma, prima,
scias quod ego fui successor Petri.
Intra Siestri e Chiaveri si adima 100
una fiumana bella, e del suo nome
lo titol del mio sangue fa sua cima.

CANTO XIX

" O ye elect of God, whose sufferings here
Justice and hope are making less intense,
direct us toward the steps that lead on high! "
" If ye are come exempt from lying down,
and wish to find the path with greatest speed,
let your right sides be always outward turned."
Thus asked the Poet, and, not far ahead,
thus was the answer giv'n; hence, as he spoke,
I noticed where the other speaker hid,
and then I turned mine eyes unto my Lord;
whereat he granted with a cheerful nod
that which the looks of my desiring asked.
When I was free to act as I inclined,
I came and stood above the soul, whose words
had made me notice him at first, and said:
" Spirit, who by thy tears art ripening that,
without which one can not return to God,
for my sake stay a while thy greater care.
Say who thou wast, why ye hold up your backs,
and whether thou wouldst have me get thee aught
from there, whence I, a living man, set forth."
And he to me: " Why toward itself the sky
is turning here our backs, thou 'lt know; but, first,
know thou that I once sat in Peter's chair.
'Tween Sièstri and Chiaveri there descends
a lovely mountain stream, and from its name
my race's title takes its greatest boast.

Un mese e poco più prova' io come
pesa il gran Manto a chi dal fango il guarda;
chè piuma sembran tutte l' altre some.
La mia conversione, oimè!, fu tarda;
ma come fatto fui Roman Pastore,
così scopersi la vita bugiarda.
Vidi che lì non si chetava il core,
nè più salir poteasi in quella vita;
per che di questa in me s' accese amore.
Fino a quel punto misera e partita
da Dio anima fui, del tutto avara;
or, come vedi, qui ne son punita.
Quel ch' avarizia fa, qui si dichiara
in purgazion dell' anime converse;
e nulla pena il Monte ha più amara.
Sì come l' occhio nostro non s' aderse
in alto, fisso alle cose terrene,
così Giustizia qui a terra il merse.
Come avarizia spense a ciascun bene
lo nostro amore, onde operar perdèsi,
così Giustizia qui stretti ne tiene,
ne' piedi e nelle man legati e presi;
e quanto fia piacer del Giusto Sire,
tanto staremo immobili e distesi."
Io m' era inginocchiato, e volea dire;
ma, com' io cominciai, ed ei s' accorse,
solo ascoltando, del mio riverire,

CANTO XIX

For one month and a little more I felt
how much the mighty Mantle weights on him
who keeps it from the mire; for all loads else
seem feathers. My conversion was, alas!
delayed; but when Rome's Shepherd I was made,
I came to know how false the world's life was.
I saw that in it hearts can find no rest;
nor could one in it higher rise than I;
the love of this life, hence, was kindled in me.
Till that time I had been a wretched soul,
cut off from God, and wholly giv'n to greed;
now, as thou see'st, I'm punished for it here.
What avarice doth is here made manifest,
in this purgation of converted souls;
nor hath this Mount a penalty more bitter.
And as our eyes were never upward turned,
because intently fixed on earthly things,
so Justice here hath turned them to the ground.
As avarice quenched our love for all good things,
until well doing had completely ceased,
so here doth Justice hold us in restraint,
bound fast and fettered in our hands and feet;
and here we 'll stay, stretched out and motionless
as long as it shall please the Righteous Lord."
  I had knelt down, and wished to speak; but just
as I began, and he was made aware,
by listening only, of my reverence,

"Qual cagion" disse, "in giù così ti torse?" 130
Ed io a lui: "Per vostra dignitate
mia coscienza dritto mi rimorse."
"Drizza le gambe e levati su, frate!" 133
rispose: "Non errar! Conservo sono
teco e con gli altri ad una Potestate.
Se mai quel santo evangelico suono, 136
che dice '*Neque nubent,*' intendesti,
ben puoi veder perch' io così ragiono.
Vattene omai! Non vo' che più t' arresti; 139
chè la tua stanza mio pianger disagia,
col qual maturo ciò che tu dicesti.
Nepote ho io di là c' ha nome Alagia, 142
buona da sè, pur che la nostra casa
non faccia lei per esemplo malvagia;
e questa sola di là m' è rimasa." 145

" What cause " said he, " hath bent thee downward thus ? "
And I to him: "Because of your high rank
my conscience troubled me for standing up."
  " Straighten thy legs, my brother," he replied,
" and rise! Err not! With thee and with the rest
a fellow-servant of one Power am I.
If thou hast ever fully understood
those holy Gospel words: ' *They neither marry*,'
well canst thou see why I am speaking thus.
And now begone! I 'd have thee stay no more;
for, lingering here, thou hinderest the tears,
wherewith I ripen that which thou hast said.
A niece I have up yonder called Alàgia,
good in herself, so be it that our house
by its example do not make her bad;
and she is all that 's left to me up there "

PURGATORIO XX

Purgatorio. Girone Quinto. Avarizia e Prodigalità
Esempi di Liberalità e d' Avarizia. Il Terremoto

Contra miglior voler voler mal pugna;
onde contra il piacer mio, per piacerli,
trassi dell' acqua non sazia la spugna.
Mossimi; e il Duca mio si mosse per li 4
luoghi spediti pur lungo la roccia,
come si va per muro stretto ai merli;
chè la gente che fonde a goccia a goccia 7
per gli occhi il mal che tutto il mondo occùpa,
dall' altra parte in fuor troppo s' approccia.
Maledetta sie tu, antica Lupa, 10
che più di tutte l' altre bestie hai preda,
per la tua fame senza fine cupa!
O Ciel, nel cui girar par che si creda 13
le condizion di quaggiù trasmutarsi,
quando verrà per cui questa disceda?
Noi andavam co' passi lenti e scarsi, 16
ed io attento all' ombre, ch' io sentìa
pietosamente piangere e lagnarsi;
e per ventura udi' 'Dolce Maria!' 19
dinanzi a noi chiamar così nel pianto,
come fa donna che in partorir sia;

PURGATORIO XX

Purgatory. The Fifth Ring. Avarice and Prodigality Instances of Liberality and of Greed. The Earthquake

A will fights weakly 'gainst a stronger will;
hence I, myself displeasing, him to please,
out of the water drew my sponge unfilled.
I started; and along the space left clear
close to the rocky cliff my Leader moved,
as 'neath its battlements one hugs a wall;
for those who through their eyes pour drop by drop
the evil which pervadeth all the world,
approach too closely to the outer edge.
Be thou accurst, thou ancient Wolf, that prey
far greater hast than have all other beasts,
by reason of thy hunger's endless depth!
O Heaven, through whose revolving, some, it seems,
believe that here below conditions change,
when will he come, through whom this beast shall leave?
As on we went with slow and scanted steps,
and I was listening to the shades I heard
weeping and uttering piteous lamentations;
by chance I heard in front of us a voice
cry out 'Sweet Mary!' in the tearful tones
wherewith a woman cries in childbirth's pangs;

e seguitar: " Povera fosti tanto,
quanto veder si può per quell' ospizio
ove sponesti il tuo portato santo."
Seguentemente intesi: " O buon Fabrizio,
con povertà volesti anzi virtute,
che gran ricchezza posseder con vizio."
Queste parole m' eran sì piaciute,
ch' io mi trassi oltre, per aver contezza
di quello spirto onde parean venute.
Esso parlava ancor della larghezza
che fece Niccolao alle pulcelle,
per condurre ad onor lor giovinezza.
" O anima che tanto ben favelle,
dimmi chi fosti," dissi, " e perchè sola
tu queste degne lode rinnovelle.
Non fia senza mercè la tua parola,
s' io ritorno a compier lo cammin corto
di quella vita che al termine vola."
Ed egli: " Io 'l ti dirò, non per conforto
ch' io attenda di là, ma perchè tanta
Grazia in te luce, prima che sia morto.
Io fui radice della mala pianta
che la terra Cristiana tutta aduggia,
sì che buon frutto rado se ne schianta.
Ma, se Doagio, Lilla, Guanto e Bruggia
potesser, tosto ne sarìa vendetta;
ed io la cheggio a Lui che tutto giuggia.

and this was followed by: " As poor thou wast,
as by the hostelry may be perceived,
where thou didst lay thy sacred burden down."

Next after this I heard: " O good Fabricius,
with virtue thou didst poverty prefer
to great possessions with iniquity."

So pleasing had these last words been to me,
that further on I moved, that I might know
the spirit from whose lips they seemed to come.
He now was speaking of the generous gift
bestowed by Nicholas upon the maids,
to guide their youth into an honored path.

" O soul, that speakest of such worthy deeds,
say who thou wast," said I, " and why alone
thou thus renewest this deservèd praise.
Thy words will not remain without reward,
if I return to end that life's short course,
which flieth onward toward its final term."

And he: " I 'll tell it thee, though not for help
that I may look for yonder, but because
Grace shines so brightly in thee, ere thy death.
I was the root of that malignant plant,
whose shadow darkens all the Christian land,
so that good fruit is seldom picked from it.
But if Douai, Lille, Ghent, and Bruges could,
vengeance would soon be wrought for this; and I
of Him request it, who is Judge of all.

Chiamato fui di là Ugo Ciapetta; 49
di me son nati i Filippi e i Luigi,
per cui novellamente è Francia retta.
Figliuol fui d' un beccaio di Parigi; 52
quando li regi antichi venner meno
tutti, fuor ch' un, renduto in panni bigi,
trovaimi stretto nelle mani il freno 55
del governo del regno, e tanta possa
di nuovo acquisto, e sì d' amici pieno,
ch' alla corona vedova promossa 58
la testa di mio figlio fu, dal quale
cominciàr di costor le sacrate ossa.
Mentre che la gran dote Provenzale 61
al sangue mio non tolse la vergogna,
poco valea, ma pur non facea male.
Lì cominicò con forza e con menzogna 64
la sua rapina; e poscia, per ammenda,
Pontì e Normandìa prese e Guascogna.
Carlo venne in Italia; e, per ammenda, 67
vittima fe' di Corradino; e poi
ripinse al Ciel Tommaso, per ammenda.
Tempo vegg' io, non molto dopo ancoi, 70
che tragge un altro Carlo fuor di Francia,
per far conoscer meglio e sè e i suoi.
Senz' arme n' esce solo, e con la lancia 73
con la qual giostrò Giuda; e quella ponta
sì, ch' a Fiorenza fa scoppiar la pancia.

Yonder my name was Hugh Capet; from me
have sprung the Philips and the Louises,
who have in recent ages governed France.
A Paris butcher's son I was; when all
the ancient kings had passed away, save one,
a gray-robed monk, tight in my hands I found
the bridle of the kingdom's government,
with so much power of recent gain, and such
a host of friends, that to the widowed crown
was raised the head of mine own son, with whom
the line of their anointed bones began.
As long as its great dowry of Provence
had not deprived my family of shame,
its worth was small, but still it did no harm.
With that began its thefts by force and fraud;
for afterward, to make amends, Ponthieu
it seized, with Normandy and Gascony.
Charles came to Italy; and there, to make
amends, a victim made of Conradin; and then,
to make amends, drove Thomas back to Heaven.
A time I see, not very long from now,
which out of France will bring another Charles,
to make both him and his the better known.
He issues thence alone and with no host,
but with the jousting lance of Judas; this
he thrusts so, that he bursts the paunch of Florence.

Quindi non terra, ma peccato ed onta
  guadagnerà, per sè tanto più grave,
  quanto più lieve simil danno conta.
L' altro, che già uscì preso di nave,
  veggio vender sua figlia e patteggiarne,
  come fanno i corsar dell' altre schiave.
O Avarizia, che puoi tu più farne,
  poi c' hai il sangue mio a te sì tratto,
  che non si cura della propria carne ?
Perchè men paia il mal futuro e il fatto,
  veggio in Alagna entrar lo Fiordaliso,
  e nel Vicario suo Cristo esser catto.
Veggiolo un' altra volta esser deriso;
  veggio rinnovellar l' aceto e il fele,
  e tra vivi ladroni essere anciso.
Veggio il nuovo Pilato sì crudele,
  che ciò nol sazia; ma, senza decreto,
  porta nel Tempio le cupide vele.
O Signor mio, quando sarò io lieto
  a veder la vendetta, che, nascosa,
  fa dolce l' ira tua nel tuo segreto ?
Ciò ch' io dicea di quell' unica Sposa
  dello Spirito Santo, e che ti fece
  verso me volger per alcuna chiosa,
tanto è risposta a tutte nostre prece,
  quanto il dì dura; ma, quand' e' s' annotta,
  contrario suon prendemo in quella vece.

As a result not land, but sin and shame
he 'll win, of so much greater weight for him,
the lighter he accounts such loss. I see
the other Charles, once captured from his ship,
his daughter sell, and haggle for the price,
as corsairs do with slave-girls not their own.
What more, O Avarice, canst thou do with us,
since thou hast to thyself so drawn my race,
that ev'n for its own flesh it careth not?
That future ills and past ones may seem less,
I see Alagna by the Lily entered,
and, in his Vicar, Christ a prisoner made.
I see the latter mocked a second time;
I see the vinegar and gall renewed,
and Him I see 'mong living robbers killed.
And this new Pilate I behold so ruthless,
that, not content with this, he lawlessly
into the Temple bears his greedy sails.
Oh, when, my Lord, shall I rejoice to see
the vengeance, in Thy secret counsel hid,
which now avails to make Thine anger sweet?
What of the Holy Spirit's only Bride
I said just now, and thereby made thee turn
to me for explanation, serves as answer
to all our prayers, as long as daylight lasts;
but soon as night returns, instead of these,
we utter words which sound the opposite.

Noi ripetiam Pigmalïone allotta, 103
cui traditore e ladro e patricida
fece la voglia sua dell' oro ghiotta;
e la miseria dell' avaro Mida, 106
che seguì alla sua domanda ingorda,
per la qual sempre convien che si rida.
Del folle Acam ciascun poi si ricorda, 109
come furò le spoglie, sì che l' ira
di Giosuè qui par ch' ancor lo morda.
Indi accusiam col marito Safira; 112
lodiamo i calci ch' ebbe Eliodoro;
ed in infamia tutto il Monte gira
Polinestor ch' ancise Polidoro; 115
ultimamente ci si grida: ' Crasso,
dicci, chè il sai, di che sapore è l' oro ? '
Talor parla l' un alto, e l' altro basso, 118
secondo l' affezion ch' a dir ci sprona
ora a maggiore, ed ora a minor passo;
però al ben che il dì ci si ragiona, 121
dianzi non er' io sol; ma qui da presso
non alzava la voce altra persona."
Noi eravam partiti già da esso, 124
e brigavam di soperchiar la strada
tanto, quanto al poter n' era permesso;
quand' io senti', come cosa che cada, 127
tremar lo Monte; onde mi prese un gelo,
qual prender suol colui ch' a morte vada.

We thereupon rehearse Pygmalion's story,
and how of him his greedy lust for gold
a traitor made, a thief, and parricide;
and avaricious Midas' misery,
which followed from his covetous request,
and at which one will always have to laugh.
Next, foolish Achan every one recalls,
who stole the plunder, so that even here
the wrath of Joshua seems to bite him still.
We then accuse Sapphira with her husband;
we praise the kicks which Heliodorus got;
while Polymnestor circles all the Mount
in infamy, who Polydorus killed;
and finally, our cry is: 'Tell us, Crassus,
for thou dost know it, what 's the taste of gold?'
Aloud at times speaks one, another low,
as each one's feelings spur him on to speak,
in stronger now, and now in weaker tones;
hence I, in speaking of the good, which here
is talked about by day, was not alone;
but near us here none other spoke aloud."

Already had we gone away from him,
striving to make our way along the path
as fast as was allowed our powers; when I,
like something falling, felt the Mountain quake;
then such a chill took hold of me, as he
is wont to have who goeth to his death.

Certo non si scotea sì forte Delo, 130
pria che Latona in lei facesse il nido
a partorir li due occhi del cielo.
Poi cominciò da tutte parti un grido 133
tal, che il Maestro invèr di me si feo,
dicendo: " Non dubbiar, mentr' io ti guido ! "
" *Gloria in excelsis* " tutti " *Deo* " 136
dicean, per quel ch' io da' vicin compresi,
onde intender lo grido si potèo.
Noi istavamo immobili e sospesi, 139
come i pastor che prima udìr quel canto,
fin che il tremar cessò, ed ei compièsi.
Poi ripigliammo nostro cammin santo, 142
guardando l' ombre che giacean per terra,
tornate già in su l' usato pianto.
Nulla ignoranza mai con tanta guerra 145
mi fe' desideroso di sapere,
se la memoria mia in ciò non erra,
quanta pare' mi allor, pensando, avere; 148
nè per la fretta domandarn' er' oso,
nè per me lì potea cosa vedere;
così m' andava timido e pensoso. 151

Delos, indeed, shook not so terribly,
before Latona made therein her nest,
in order to give birth to heaven's two eyes.
  Then such a cry arose on every side,
that close to me my Teacher drew, and said:
" Be not afraid, while I am guiding thee! "
" *Glory to God* " they all said, " *in the highest,*"
as far as I could understand from those near by,
where what was being shouted could be heard.
Both motionless and in suspense we stood,
as stood the shepherds who first heard that song,
till, when the trembling stopped, the shouting ceased.
  Thereafter we resumed our holy journey,
watching the shades that lay upon the ground,
returned already to their wonted plaint.
No ignorance had ever with as great
anxiety made me desire to know,
unless in this my memory go astray,
as that which, as I thought, I seemed to have;
I neither dared to ask, because of haste,
nor could I see there anything myself;
so on I went, timid and lost in thought.

PURGATORIO XXI

Purgatorio. Girone Quinto. Avarizia e Prodigalità
Stazio. Ragione del Terremoto

La sete natural che mai non sazia,
se non con l' acqua onde la femminetta
Sammaritana domandò la grazia,
mi travagliava, e pungeami la fretta
per la impacciata via retro al mio Duca,
e condoleami alla giusta vendetta.
Ed ecco, sì come ne scrive Luca
che Cristo apparve ai due ch' erano in via,
già surto fuor della sepulcral buca,
ci apparve un' ombra, e retro a noi venìa
da piè guardando la turba che giace;
nè ci addemmo di lei; sì parlò pria,
dicendo: " Frati miei, Dio vi dea pace! "
Noi ci volgemmo subito, e Virgilio
rendègli il cenno ch' a ciò si conface.
Poi cominciò: " Nel beato concilio
ti ponga in pace la verace corte,
che me rilega nell' eterno esilio! "
" Come! " diss' egli, e parte andavam forte:
" Se voi siete ombre che Dio su non degni,
chi v' ha per la sua scala tanto scorte ? "

PURGATORIO XXI

Purgatory. The Fifth Ring. Avarice and Prodigality
Statius. The Cause of the Earthquake

The natural thirst, which never can be quenched,
save by the water asked for by the lowly
young woman of Samaria as a boon,
was troubling me, while hurry spurred me on
behind my Leader o'er the cumbered path,
and I was grieving for the just revenge.
Then lo, as Luke records for us that Christ,
when risen from the burial cave, appeared
before the two upon the road, a shade
appeared, and came behind us as we watched
the crowd, which lay around us at our feet;
but we perceived him not; hence he spoke first,
and said: " May God, my brethren, give you peace! "
We turned at once, and to this greeting Virgil
replied with that which corresponds to it.
Then he began: " Within the blest assembly
mayst thou be set at peace by that just court
which in eternal exile bindeth me."
" What! " he replied, as quickly on we went,
" If ye are shades whom God deigns not on high,
who guided you so far along His stairs ? "

E il Dottor mio: “ Se tu riguardi i segni
che questi porta e che l’ Angel profila,
ben vedrai che coi buon convien ch’ ei regni.
Ma perchè lei che dì e notte fila,
non gli avea tratta ancora la conocchia
che Cloto impone a ciascuno e compila,
l’ anima sua, ch’ è tua e mia sirocchia,
venendo su, non potea venir sola;
però ch’ al nostro modo non adocchia.
Ond’ io fui tratto fuor dell’ ampia gola
d’ Inferno per mostrargli, e mostrerolli
oltre, quanto il potrà menar mia scuola.
Ma dinne, se tu sai, perchè tai crolli
diè dianzi il Monte, e perchè tutti ad una
parver gridare infino ai suoi piè molli ? ”
Sì mi diè, domandando, per la cruna
del mio desìo, che pur con la speranza
si fece la mia sete men digiuna.
Quei cominciò: “ Cosa non è che sanza
ordine senta la religione
della Montagna, o che sia fuor d’ usanza.
Libero è qui da ogni alterazione;
di quel che il Ciel da sè in sè riceve
esser ci puote, e non d’ altro, cagione;
per che non pioggia, non grando, non neve,
non rugiada, non brina più su cade,
che la scaletta dei tre gradi breve;

CANTO XXI

My Teacher then: " If thou regard the marks
which this one bears, and which the Angel draws,
thou 'lt see that with the good he needs must reign.
But whereas she, who spinneth night and day,
had not as yet drawn off for him the flax,
which Clotho lays and packs for every one,
his soul, which sister is to thee and me,
could not, in climbing here, come up alone,
because it seeth not as we. Hence I
out of the ample throat of Hell was drawn,
to show the way to him, and I shall show it,
as far as e'er my school can lead him on.
But tell us, if thou knowest, why the Mountain
shook so just now, and why all seemed to shout
with one accord down to its oozy base ? "

Thus by his asking he had threaded so
the needle's eye of my desire, that, merely
with hope, my thirst had come to be less craving.

The former then began: " Nothing exists
which this Mount's sacred government can feel,
that void of order is, or 'gainst its wont.
From every change this place up here is free;
whate'er Heaven's self from its own self receives,
can be the cause of it, and nothing else;
for neither rain, nor hail, nor snow, nor dew,
nor frost falls any higher up than lies
the little stairway of the three short steps;

nuvole spesse non paion, nè rade, 49
  nè corruscar, nè figlia di Taumante,
  che di là cangia sovente contrade.
Secco vapor non surge più avante 52
  ch' al sommo dei tre gradi ch' io parlai,
  ov' ha il vicario di Pietro le piante.
Trema forse più giù poco od assai; 55
  ma, per vento che in terra si nasconda,
  non so come, quassù non tremò mai.
Tremaci, quando alcuna anima monda 58
  sentesi sì, che surga o che si mova
  per salir su; e tal grido seconda.
Della mondizia sol voler fa prova, 61
  che, tutta libera a mutar convento,
  l' alma sorprende, e di voler le giova.
Prima vuol ben; ma non lascia il talento 64
  che divina Giustizia contra voglia,
  come fu al peccar, pone al tormento.
Ed io, che son giaciuto a questa doglia 67
  cinquecento anni e più, pur mo sentii
  libera volontà di miglior soglia.
Però sentisti il tremoto, e li pii 70
  spiriti per lo Monte render lode
  a quel Signor, che tosto su gl' invii."
Così ne disse; e però ch' ei si gode 73
  tanto del ber, quant' è grande la sete,
  non saprei dir quant' ei mi fece prode.

clouds neither dense or rarefied appear,
nor lightning flashes, nor yet Thaumas' daughter,
who often changes quarter in the world.
Dry vapor goes no higher than the top
of those three steps whereof I spoke to thee,
and on which Peter's vicar hath his feet.
Below, perhaps, it trembles more or less,
but never quakes up here because of wind
concealed, I know not how, inside the earth.
It trembles here whenever any soul
feels pure enough to rise, or starts to climb;
and such a cry as this endorses it.
Of purity the will alone gives proof,
which, seizing on the soul, now wholly free
to change its company, by willing helps it.
It wills this from the first; but that desire
which, 'gainst the will, God's Justice turns toward pain,
as it was once toward sin, allows it not.
And I, who have five hundred years and more
lain in this woe, felt only now within me
a free volition for a better sphere.
That 's why thou didst the earthquake feel, and hear
the pious spirits on this Mountain praise
that Lord, who soon, I pray, will send them up."
  He thus addressed us; and, since one in drink
delights, according as his thirst is great,
I could not say how much he did me good.

E il savio Duca: " Omai veggio la rete 76
che qui vi piglia, e come si scalappia,
per che ci trema, e di che congaudete.
Ora chi fosti, piacciati ch' io sappia, 79
e perchè tanti secoli giaciuto
qui sei, nelle parole tue mi cappia."
" Nel tempo che il buon Tito, con l' aiuto 82
del Sommo Rege, vendicò le fora
ond' uscì il sangue per Giuda venduto,
col nome che più dura e più onora 85
era io di là " rispose quello spirto,
" famoso assai, ma non con fede ancora.
Tanto fu dolce mio vocale spirto, 88
che, Tolosano, a sè mi trasse Roma,
dove mertai le tempie ornar di mirto.
Stazio la gente ancor di là mi noma; 91
cantai di Tebe, e poi del grande Achille;
ma caddi in via con la seconda soma.
Al mio ardor fur seme le faville, 94
che mi scaldàr, della divina fiamma
onde sono allumati più di mille;
dell' Eneida dico, la qual mamma 97
fummi, e fummi nutrice poetando;
senz' essa non fermai peso di dramma.
E per esser vivuto di là quando 100
visse Virgilio, assentirei un sole
più che non deggio al mio uscir di bando."

And my wise Leader: " Now I see the net
which holds you here, and how it opens, why
it trembles here, and why ye all rejoice.
Now who thou wast be pleased to let me know,
and also let thy words include for me
why thou hast lain so many centuries here."
" At that time when, helped by the Most High King,
good Titus took due vengeance for the wounds,
from which came forth the blood by Judas sold,
I was in great renown " that spirit said,
" up yonder with the name which longest lasts,
and honors most, but not as yet with faith.
So sweet my song, that, though a Toulousan,
Rome drew me to herself, where I deserved
to have my temples crowned with myrtle wreath.
Statius they call me still up there; of Thebes
I sang, of great Achilles next; but 'neath
this second load I sank upon the way.
The seeds of my enthusiasm were the sparks,
which warmed me, of that fire divine, wherewith
more than a thousand poets are enflamed;
I mean the Aeneid, which my mother was
and nurse in poetry; and, lacking which,
not by a drachm's weight had I stirred the scales.
And to have lived on earth when Virgil lived,
to one sun's period more would I consent
than what I owe, to issue from my ban."

Volser Virgilio a me queste parole 103
con viso che, tacendo, dicea " Taci! ";
ma non può tutto la virtù che vuole;
chè riso e pianto son tanto seguaci 106
alla passion da che ciascun si spicca,
che men seguon voler nei più veraci.
Io pur sorrisi, come l' uom ch' ammicca; 109
per che l' ombra si tacque, e riguardommi
negli occhi, ove il sembiante più si ficca;
e " Se tanto lavoro in bene assommi," 112
disse, " perchè la faccia tua testeso
un lampeggiar di riso dimostrommi ? "
Or son io d' una parte e d' altra preso; 115
l' una mi fa tacer, l' altra scongiura
ch' io dica; ond' io sospiro, e sono inteso
dal mio Maestro, e " Non aver paura " 118
mi disse, " di parlar; ma parla, e digli
quel ch' ei domanda con cotanta cura."
Ond' io: " Forse che tu ti maravigli, 121
antico spirto, del rider ch' io fei;
ma più d' ammirazion vo' che ti pigli.
Questi, che guida in alto gli occhi miei, 124
è quel Virgilio, dal qual tu togliesti
forza a cantar degli uomini e de' Dei.
Se cagione altra al mio rider credesti, 127
lasciala per non vera esser, e credi
quelle parole che di lui dicesti."

CANTO XXI

These words turned Virgil toward me with a look,
which, silently, " Be silent! " said; and yet
the power that wills can not do everything;
for tears and laughter follow so the passion,
from which they each take rise, that least of all
do they obey the will in those most truthful.
I only smiled, like one who winks; whereat
the shade kept still, and looked into my eyes,
wherein expression is most fixed, and said:
" So mayst thou bring unto a happy end
so great a toil, why was it that thy face
showed me just now the flashing of a smile? "

I now am caught on one side and the other;
one asks for silence, the other conjures me
to speak; I therefore sigh, and by my Teacher
am understood. " Be not afraid to talk,"
the latter said to me, " but speak, and tell him
what he so eagerly desires to know."

I therefore said: " Perhaps thou marvellest,
O ancient spirit, at the smile I gave;
but I would have still greater wonder seize thee.
This spirit here, who upward leads mine eyes,
that Virgil is, from whom thou didst of old
derive the strength to sing of men and gods.
If thou hast given my smile some other cause,
leave it as not the true one, and believe
it was the words thyself didst say of him."

Già si chinava ad abbracciar li piedi
al mio Dottor; ma ei gli disse: " Frate,
non far; chè tu se' ombra, ed ombra vedi."
Ed ei surgendo: " Or puoi la quantitate
comprender dell' amor ch' a te mi scalda,
quando dismento nostra vanitate,
trattando l' ombre come cosa salda."

CANTO XXI

Already was he stooping to embrace
my Teacher's feet; but he said: " Brother, no;
for thou, a shade now, dost a shade behold."
Rising, he said: " Thou now canst understand
the sum of love which warmeth me toward thee,
since I forget our disembodied state,
and act with shades as if they solid were."

PURGATORIO XXII

Purgatorio. Stazio. L' Angelo della Giustizia
Girone Sesto. Gola. Esempi di Temperanza

Già era l' Angel retro a noi rimaso,
l' Angel che n' avea volti al sesto giro,
avendomi dal viso un colpo raso;
e quei c' hanno a giustizia lor desiro, 4
detto n' avea beati, e le sue voci
con "*sitiunt*," senz' altro, ciò forniro.
Ed io, più lieve che per l' altre foci, 7
m' andava sì, che senza alcun labore
seguiva in su gli spiriti veloci;
quando Virgilio cominciò: "Amore, 10
acceso da virtù, sempre altro accese,
pur che la fiamma sua paresse fuore.
Onde, dall' ora che tra noi discese 13
nel Limbo dell' Inferno Giovenale,
che la tua affezion mi fe' palese,
mia benvoglienza inverso te fu quale 16
più strinse mai di non vista persona,
sì ch' or mi parran corte queste scale.
Ma dimmi, e come amico mi perdona 19
se troppa sicurtà m' allarga il freno,
e come amico omai meco ragiona·

PURGATORIO XXII

Purgatory. Statius. The Angel of Justice
The Sixth Ring. Gluttony. Instances of Temperance

Already was the Angel left behind,
the Angel who had toward the sixth ring turned us,
after erasing from my face a wound;
and he had said to us that those are blest,
whose longing is for justice, and his words,
with nothing further, ended this with " *thirst.*"
Hence, lighter now than at the other passes,
I so advanced, that I, without fatigue,
was following up the spirits who were swift,
when Virgil thus began: " A love that flames,
by virtue kindled, always lights another,
if but its flame be outwardly revealed.
And therefore from the hour when Juvenal,
who let me know thy love for me, came down
among us in the Borderland of Hell,
my good will hath been such toward thee, that none
e'er bound me more to one I had not seen;
these stairs will, therefore, now seem short to me.
But tell me, and forgive me as a friend,
if too great confidence relax my rein,
and as a friend converse with me henceforth:

come potè trovar, dentro al tuo seno, 22
loco avarizia tra cotanto senno,
di quanto, per tua cura, fosti pieno ? ”
Queste parole Stazio mover fenno 25
un poco a riso pria; poscia rispose:
“ Ogni tuo dir d’ amor m’ è caro cenno.
Veramente più volte appaion cose, 28
che dànno a dubitar falsa matera
per le vere ragion che sono ascose.
La tua domanda tuo creder m’ avvera 31
esser ch’ io fossi avaro in l’ altra vita,
forse per quella cerchia dov’ io era.
Or sappi ch’ avarizia fu partita 34
troppo da me, e questa dismisura
migliaia di lunari hanno punita.
E se non fosse ch’ io drizzai mia cura, 37
quand’ io intesi là dove tu esclame,
crucciato quasi all’ umana natura:
‘ Per che non reggi tu, o sacra fame 40
dell’ oro, l’ appetito de’ mortali ? ’
voltando sentirei le giostre grame.
Allor m’ accorsi che troppo aprir l’ ali 43
potean le mani a spendere, e pente’mi
così di quel, come degli altri mali.
Quanti risurgeran coi crini scemi 46
per ignoranza, che di questa pecca
toglie il pentèr vivendo e negli estremi!

how was it avarice could find a place
within thy breast together with such wisdom,
as that wherewith thou by thy zeal wast filled ? "
At first these words made Statius smile a little;
and then he answered: " Every word of thine
is of thy love for me a precious proof.
Things, of a truth, quite frequently appear,
which offer one false arguments for doubt,
because their real occasions are concealed.
Thy question makes me sure of thy belief,
due, maybe, to the ring where I was found,
that I was in the last life avaricious.
Know, then, that avarice was too far from me,
and that this lack of temperance on my part
thousands of courses of the moon have punished.
And were it not that I corrected me,
when I had understood thee in thy cry,
indignant, as it were, with human nature:
' Why dost thou not, O virtuous love of gold,
govern the appetite of mortal men ? '
I 'd now, by rolling, feel the wretched jousts.
I then perceived that hands could ope their wings
too much in spending, and repented me
of that, as well as of my other sins.
How many from the grave shall hairless rise
through ignorance which, in life and at the last,
deprives them of repentance for this fault!

E sappi che la colpa che rimbecca 49
per dritta opposizione alcun peccato,
con esso insieme qui suo verde secca.
Però, s' io son fra quella gente stato 52
che piange l' avarizia, per purgarmi,
per lo contrario suo m' è incontrato."
" Or quando tu cantasti le crude armi 55
della doppia tristizia di Iocasta,"
disse il cantor de' bucolici carmi,
" per quello che Cliò teco lì tasta, 58
non par che ti facesse ancor fedele
la fè, senza la qual ben far non basta.
Se così è, qual sole o quai candele 61
ti stenebraron sì, che tu drizzasti
poscia diretro al Pescator le vele ? "
Ed egli a lui: " Tu prima m' inviasti 64
verso Parnaso a ber nelle sue grotte,
e poi, appresso Dio, m' alluminasti.
Facesti come quei che va di notte, 67
che porta il lume retro, e sè non giova
ma dopo sè fa le persone dotte,
quando dicesti: ' Secol si rinnova; 70
torna Giustizia e primo tempo umano,
e progenie discende dal Ciel nuova.'
Per te poeta fui, per te Cristiano! 73
Ma, perchè veggi me' ciò ch' io disegno,
a colorare stenderò la mano.

Know, too, that any fault which of a sin
is just the opposite, together with it
drieth its green leaves here. If, therefore, I,
to purge myself, have been among the folk
who avarice bewail, to me it happened
because of what was contrary thereto."

"When thou didst sing, then, of the cruel strife
between the two afflictions of Jocasta,"
said he who sang bucolic songs, "by that
which Clio singeth with thee there, the faith,
without which doing good is not enough,
had not, it seems, yet made thee a believer.
If this be so, what sun, or else what candles
lightened thy darkness so, that thou thereafter
didst set thy sails behind the Fisherman?"

"Thou first didst send me to Parnassus' slopes
to drink," he said to him, "and then the first
thou wast, who, next to God, illumined me.
Thou didst like him, who, when he walks by night,
a light behind him bears nor helps himself,
but maketh those that follow after see,
when thou didst say: 'The age renews itself;
Justice returns, and man's primeval times,
as down from Heaven a new-born race descends.'
Through thee a poet I became, through thee
a Christian! But, that thou mayst better see
my sketch, I'll set my hand to color it.

Già era il mondo tutto quanto pregno 76
della vera credenza, seminata
per li messaggi dell' eterno Regno;
e la parola tua sopra toccata 79
sì consonava ai nuovi predicanti,
ond' io a visitarli presi usata.
Vennermi poi parendo tanto santi, 82
che, quando Domizian li perseguette,
senza mio lagrimar non fur lor pianti;
e mentre che di là per me si stette, 85
io li sovvenni; e lor dritti costumi
fèr dispregiare a me tutte altre sette.
E pria ch' io conducessi i Greci ai fiumi 88
di Tebe, poetando, ebb' io battesmo;
ma, per paura, chiuso Cristian fu' mi,
lungamente mostrando paganesmo; 91
e questa tepidezza il quarto cerchio
cerchiar mi fe' più ch' al quarto centesmo.
Tu dunque, che levato hai il coperchio 94
che m' ascondeva quanto bene io dico
mentre che del salire avem soverchio,
dimmi dov' è Terenzio nostro antico, 97
Cecilio, Plauto e Varro, se lo sai;
dimmi se son dannati, ed in qual vico."
" Costoro e Persio ed io ed altri assai " 100
rispose il Duca mio, " siam con quel Greco
che le Muse lattàr più ch' altro mai,

CANTO XXII

Pregnant already with the true belief,
sowed by the eternal Kingdom's messengers,
was every portion of the whole wide world;
and now thy words, to which I 've just referred,
with these new preachers harmonized so well,
that I became accustomed to frequent them.
Thereat so holy did they come to seem,
that when Domitian persecuted them,
their lamentations did not lack my tears;
and while I still remained in yonder world,
I helped them; and their upright mode of life
caused me to treat with scorn all other sects.
And ere in poetry I led the Greeks
to see the streams of Thebes, baptized I was;
and yet, through fear, a secret Christian only,
I long pretended faith in paganism;
this lukewarmness around the fourth ring moved me
till far beyond the fourth centennial year.
Thou, therefore, that didst lift the covering veil
which hid from me the good whereof I speak,
tell me, while we have still a little more
to climb, where our old Terence is, and where
Cecilius, Plautus, Varro, if thou know;
tell me if they are damned, and in what ward."
"Both they and Persius, I and many others"
my Leader answered him, "are with the Greek,
whom more than any else the Muses nursed,

nel primo cinghio del carcere cieco;
  spesse fiate ragioniam del monte
  che sempre ha le nutrici nostre seco.
Euripide v' è nosco ed Antifonte,
  Simonide, Agatone ed altri piùe
  Greci, che già di lauro ornàr la fronte.
Quivi si veggion delle genti tue
  Antigone, Deifile ed Argìa,
  ed Ismenê sì trista come fue.
Vedesi quella che mostrò Langìa;
  evvi la figlia di Tiresia, e Teti,
  e con le suore sue Deidamìa.'
Tacevansi ambedue già li poeti,
  di nuovo attenti a riguardare intorno,
  liberi dal salire e dai pareti;
e già le quattro ancelle eran del giorno
  rimase addietro, e la quinta era al temo,
  drizzando pure in su l' ardente corno;
quando il mio Duca: " Io credo ch' allo stremo
  le destre spalle volger ci convegna,
  girando il Monte come far solemo."
Così l' usanza fu lì nostra insegna;
  e prendemmo la via con men sospetto
  per l' assentir di quell' anima degna.
Elli givan dinanzi, ed io soletto
  diretro, ed ascoltava i lor sermoni,
  ch' a poetar mi davano intelletto.

in the first circle of the sightless Prison;
and frequently we talk about the mount,
which always hath our nurses on its slopes.
Euripides and Antiphon are there
with us, Simonides and Agathon,
and many other Greeks, who once adorned
their brows with laurel. There, of thine own folk,
Antigone is seen, Deìphile,
Argìa, and, as sad as once, Ismène.
There, too, may she be seen, who showed Langìa;
there is Tiresias' daughter, Thetis also,
and with her sisters there, Deidamìa."

And now the Poets, both of them, were silent,
intent again on looking round, since free
from climbing up and free from walls; and while
four handmaids of the day had dropped behind,
the fifth was at the sun-car's pole, still upward
pointing its burning horn; whereat my Leader:
" I think that it behooves us now to turn
our right sides toward the outer edge, and circle
the Mountain as our wont it is to do."

Thus was our custom our instructor there;
and with less doubt we started on again,
because of that deserving soul's assent.
In front they went, and I behind, alone,
listening the while to what they had to say,
which gave me understanding for my verse.

Ma tosto ruppe le dolci ragioni 130
un Arbor che trovammo in mezza strada,
con pomi ad odorar soavi e buoni;
e come abete in alto si digrada 133
di ramo in ramo, così quello in giuso,
cred' io perchè persona su non vada.
Dal lato onde il cammin nostro era chiuso, 136
cadea dell' alta roccia un liquor chiaro,
e si spandeva per le foglie suso.
Li due Poeti all' Arbor s' appressaro; 139
ed una voce per entro le fronde
gridò: "Di questo cibo avrete caro!"
Poi disse: "Più pensava Maria onde 142
fosser le nozze orrevoli ed intere,
ch' alla sua bocca, ch' or per voi risponde;
e le Romane antiche, per lor bere, 145
contente furon d' acqua; e Daniello
dispregiò cibo ed acquistò sapere.
Lo secol primo, che quant' òr fu bello, 148
fe' savorose con fame le ghiande,
e nèttare con sete ogni ruscello.
Mèle e locuste furon le vivande 151
che nudriro il Batista nel deserto;
per ch' egli è glorioso e tanto grande,
quanto per l' Evangelio v' è aperto." 154

CANTO XXII

But soon their pleasant talk a Tree broke off,
which in the middle of the road we found,
with fruit agreeable and sweet to smell;
and as a fir-tree tapers up from branch
to branch, so likewise this one tapered down,
in order, I believe, that none may climb it.
And on the side on which our path was closed,
down from the lofty cliff a limpid stream
was falling, and spraying upward o'er its leaves.
Then toward the Tree the two Bards turned their [steps;
and from among its leaves a voice cried out:
"Of this food there will be for you a dearth!"
Then: "More did Mary think of honoring,
the marriage feast, and making it complete,
than of her mouth, which pleadeth now for you;
the ancient Roman women were content
with water for their only drink; and Daniel
thought little of his food, but wisdom gained.
The primal age was beautiful as gold;
with hunger it made acorns sweet to taste,
and nectar every little brook, with thirst.
Honey and flying locusts were the food
which fed the Baptist in the wilderness;
hence he is now as glorious and as great,
as by the Gospel is revealed to you."

PURGATORIO XXIII

Purgatorio. Girone Sesto. Gola
La Punizione dei Golosi. Forese Donati

Mentre che gli occhi per la fronda verde
ficcava io così, come far suole
chi retro agli uccellin sua vita perde,
lo più che Padre mi dicea: " Figliuole, 4
vienne oramai, chè il tempo che c' è imposto,
più utilmente compartir si vuole."
Io volsi il viso, e il passo non men tosto, 7
appresso ai Savi, che parlavan sìe,
che l' andar mi facean di nullo costo.
Ed ecco piangere e cantar s' udìe 10
" *Labia mea, Domine* " per modo
tal, che diletto e doglia parturìe.
" O dolce Padre, che è quel ch' i' odo ? " 13
comincia' io; ed egli: " Ombre che vanno
forse di lor dover solvendo il nodo."
Sì come i peregrin pensosi fanno, 16
giugnendo per cammin gente non nota,
che si volgono ad essa e non ristanno;
così diretro a noi, più tosto mota, 19
venendo e trapassando, ci ammirava
d' anime turba tacita e devota.

PURGATORIO XXIII

Purgatory. The Sixth Ring. Gluttony
The Punishment of Gluttons. Forese Donati

While I, as likewise he is wont to do,
who wastes his life in hunting little birds,
was piercing thus the green leaves with mine eyes,
my more than Father said to me: " My son,
come on now, for the time assigned to us
should be more usefully distributed."
I turned my face, and, no less soon, my steps
behind the Sages, who so talked, that walking
they caused to be of no expense to me.
Then lo, in tearful and in singing tones
" *My lips, O Lord* " was heard in such a way,
that to delight and sorrow it gave birth.
" O gentle Father, what is that I hear ? "
said I; and he then: " Shades who, moving on,
loosen, perhaps, the knot of what they owe."
As pilgrim travellers do, who lost in thought,
on meeting unknown people on the road,
turn round to look at them, but do not stop;
ev'n so behind us, though more quickly moving,
there came a band of souls, who as they passed,
devout and silent, gazed at us in wonder.

Negli occhi era ciascuna oscura e cava, 22
pallida nella faccia, e tanto scema,
che dall' ossa la pelle s' informava.
Non credo che così a buccia estrema 25
Erisitone fosse fatto secco,
per digiunar, quando più n' ebbe tema.
Io dicea fra me stesso pensando: "Ecco 28
la gente che perdè Ierusalemme,
quando Maria nel figlio diè di becco!"
Parean l' occhiaie anella senza gemme; 31
chi nel viso degli uomini legge 'OMO,'
ben avrìa quivi conosciuto l' emme.
Chi crederebbe che l' odor d'un pomo 34
sì governasse, generando brama,
e quel d' un' acqua, non sappiendo como?
Già era in ammirar che sì gli affama, 37
per la cagione ancor non manifesta
di lor magrezza e di lor trista squama;
ed ecco del profondo della testa 40
volse a me gli occhi un' ombra, e guardò fiso;
poi gridò forte: "Qual grazia m' è questa?"
Mai non l' avrei riconosciuto al viso; 43
ma nella voce sua mi fu palese
ciò che l' aspetto in sè avea conquiso.
Questa favilla tutta mi raccese 46
mia conoscenza alla cambiata labbia,
e ravvisai la faccia di Forese.

Each was expressionless and hollow-eyed,
pale in his face, and lacking so in flesh,
that of his bones his skin assumed the shape.
I do not think that even Erysìchthon
became so withered into utter skin,
because of fasting, when he feared it most.
 Thinking within myself, I said: " Behold
the people who once lost Jerusalem,
when Mary thrust her beak into her son! "
The sockets of their eyes seemed gemless rings;
and he that OMO reads in human faces,
would surely there have recognized the M.
Who would believe the perfume of a fruit
and odor of a water could so act,
and cause such craving, if he knew not how ?
 I still was wondering what so famished them,
because the reason of their being lean,
and of their wretched scurf was not yet clear;
when lo, a shade from deep within his head
turning his eyes toward me, looked hard, and then
cried out aloud: " What grace is this to me ? "
 I never should have known him by his face;
but that to me was in his voice revealed,
which in itself his aspect had suppressed.
That spark rekindled all that I had known
of that disfigured countenance, and thus
I recognized it as Forese's face.

" Deh, non contendere all' asciutta scabbia 49
che mi scolora " pregava, " la pelle,
nè a difetto di carne ch' io abbia!
Ma dimmi il ver di te, e chi son quelle 52
due anime che là ti fanno scorta;
non rimaner che tu non mi favelle! "
" La faccia tua, ch' io lagrimai già morta, 55
mi dà di pianger mo non minor doglia,"
rispos' io lui, " veggendola sì torta.
Però mi di', per Dio, che sì vi sfoglia; 58
non mi far dir, mentr' io mi maraviglio;
chè mal può dir chi è pien d' altra voglia."
Ed egli a me: " Dell' eterno consiglio 61
cade virtù nell' acqua e nella Pianta
rimasa a dietro, ond' io sì m' assottiglio.
Tutta esta gente che piangendo canta, 64
per seguitar la gola oltra misura,
in fame e in sete qui si rifà santa.
Di bere e di mangiar n' accende cura 67
l' odor ch' esce del pomo e dello sprazzo
che si distende su per la verdura.
E non pure una volta, questo spazzo 70
girando, si rinfresca nostra pena —
io dico pena e dovrei dir sollazzo;
chè quella voglia all' Arbore ci mena, 73
che menò Cristo lieto a dire '*Elì*',
quando ne liberò con la sua vena."

CANTO XXIII

" Ah, prithee, heed thou not the dried up scab,"
he pleaded, " which discolors thus my skin,
nor any lack of flesh that I may have!
But tell the truth about thyself, and who
those two souls are, who bear thee company;
refrain no longer from addressing me."
I answered him: " Thy face, which once as dead
I mourned for, gives me now no smaller cause
for weeping, that I see it so disfigured.
For God's sake tell me, then, what strips you thus;
make me not talk and wonder, too; for ill
can he converse, who longs for something else."
" A virtue from the Eternal Will " he said,
" comes down into the water and the Tree
we left behind, whereby I thus grow lean.
And all these people who in tears are singing,
because of following unchecked love of food,
are here resanctified in thirst and hunger.
The pleasant odor, issuing from the fruit,
and from the spray which o'er the verdure spreads,
kindles in us the wish to eat and drink.
And not once only is our pain renewed,
as on this floor we move around — our pain,
I say, though solace ought to be my word;
for to the Tree doth that same longing lead us,
which once led Christ in happiness to cry:
'*My God!*', when with His blood He set us free."

Ed io a lui: " Forese, da quel dì 76
nel qual mutasti mondo a miglior vita,
cinqu' anni non son vòlti infino a qui.
Se prima fu la possa in te finita 79
di peccar più, che sorvenisse l' ora
del buon dolor ch' a Dio ne rimarita,
come se' tu quassù venuto ? Ancora 82
io ti credea trovar laggiù di sotto,
dove tempo per tempo si ristora."
Ond' egli a me: " Sì tosto m' ha condotto 85
a ber lo dolce assenzio de' martìri
la Nella mia con suo pianger dirotto.
Con suoi preghi devoti e con sospiri 88
tratto m' ha della costa ove s' aspetta,
e liberato m' ha degli altri giri.
Tant' è a Dio più cara e più diletta 91
la vedovella mia, che tanto amai,
quanto in bene operare è più soletta;
chè la Barbagia di Sardigna assai 94
nelle femmine sue è più pudica,
che la Barbagia dov' io la lasciai.
O dolce frate, che vuoi tu ch' io dica ? 97
Tempo futuro m' è già nel cospetto,
cui non sarà quest' ora molto antica,
nel qual sarà in pergamo interdetto 100
alle sfacciate donne Fiorentine
l' andar mostrando con le poppe il petto.

And I to him: " Forese, from the day,
when thou didst for a better life change world,
five years have not yet rolled away till now.
If power of sinning further ended in thee
before the coming of that happy hour
of sorrow, which reweddeth us to God,
how is it thou art come up here ? I thought
that I should find thee still below, down there,
where time restores itself by means of time."

Whence he to me: " My Nella, with the tears
which streamed from her, enabled me to drink
the pleasant wormwood of this pain so soon.
She, with her pious prayers and with her sighs,
hath drawn me from the hillside where one waits,
and freed me from the other lower rings.
So much the dearer a delight to God
is my poor widow whom I loved so much,
the more alone she is in doing right;
for far more modest in its women is
the wild Barbagia region of Sardinia,
than the Barbagia which I left her in.
O my dear brother, what wouldst have me say ?
I have, e'en now, a future time in sight,
to which this hour will not be very old,
when from the pulpit shameless Florence women
will be prohibited to go abroad
showing their bosoms with the breasts exposed.

Quai Barbare fur mai, quai Saracine, 103
cui bisognasse, per farle ir coperte,
o spiritali o altre discipline?
Ma, se le svergognate fosser certe 106
di quel che il ciel veloce loro ammanna,
già per urlare avrìan le bocche aperte;
chè, se l' antiveder qui non m' inganna, 109
prima fien triste che le guance impeli
colui che mo si consola con nanna.
Deh, frate, or fa' che più non mi ti celi! 112
Vedi che non pur io, ma questa gente
tutta rimira là dove il sol veli."
Per ch' io a lui: "Se ti riduci a mente 115
qual fosti meco e quale io teco fui,
ancor fia grave il memorar presente.
Di quella vita mi volse costui 118
che mi va innanzi, l' altr' ier, quando tonda
vi si mostrò la suora di colui"
(e il sol mostrai). "Costui per la profonda 121
notte menato m' ha da' veri morti,
con questa vera carne che il seconda.
Indi m' han tratto su li suoi conforti, 124
salendo e rigirando la Montagna,
che drizza voi che il mondo fece torti.
Tanto dice di farmi sua compagna, 127
ch' io sarò là, dove fia Beatrice;
quivi convien che senza lui rimagna.

CANTO XXIII

What Barbary women, or what Saracens
e'er needed spiritual or other laws,
to keep them covered up when going out?
But if the shameless ones were sure of what
a swiftly moving heaven prepares for them,
their mouths for howling would be open now;
for, if my foresight here deceive me not,
they 'll grieve, ere that one's cheek grows hair, who still
is hushed with lullabies. Now, brother, see,
I pray, that from me thou no longer hide!
Thou seèst that not only I, but all
these people gaze where thou dost veil the sun."

Hence I to him: "If thou recall to mind
what thou with me wast once, and with thee I,
still grievous will our present memory be.
Who goes before me turned me from that life
the other day, when that one's sister round
was seen by you;" (and at the sun I pointed).
"Through the deep night hath he conducted me,
and from among the truly dead, still clothed
in this real flesh, which follows in his steps.
Thence his encouragements have drawn me on,
as up I climbed, and circled round the Mount,
which straightens you whom crooked made the world.
He says that he will make me his companion,
till there I am, where Beatrice shall be;
up there without him must I needs remain.

Virgilio è questi che così mi dice "
(e addita' lo); " e quest' altro è quell' ombra,
per cui scosse dianzi ogni pendice
lo vostro Regno che da sè lo sgombra."

Virgil is he, who tells me so," (at him
I pointed), " and this other one, the shade,
because of whom just now on every slope
your Realm, which from itself removes him, quaked."

PURGATORIO XXIV

Purgatorio. Girone Sesto. Gola
Esempi di Golosità. L' Angelo della Temperanza

Nè il dir l' andar, nè l' andar lui più lento
facea; ma, ragionando, andavam forte,
sì come nave pinta da buon vento.
E l' ombre, che parean cose rimorte,
per le fosse degli occhi ammirazione
traean di me, di mio vivere accorte.
Ed io, continuando il mio sermone,
dissi: " Ella sen va su forse più tarda
che non farebbe, per l' altrui cagione.
Ma dimmi, se tu 'l sai, dov' è Piccarda;
dimmi s' io veggio da notar persona
tra questa gente che sì mi riguarda."
" La mia sorella, che tra bella e buona
non so qual fosse più, trionfa lieta
nell' alto Olimpo già di sua corona."
Sì disse prima; e poi: " Qui non si vieta
di nominar ciascun, da ch' è sì munta
nostra sembianza via per la dieta.
Questi " e mostrò col dito, " è Bonagiunta,
Bonagiunta da Lucca; e quella faccia
di là da lui, più che l' altre trapunta,

PURGATORIO XXIV

Purgatory. The Sixth Ring. Gluttony
Instances of Gluttony. The Angel of Temperance

Speaking slowed not our gait, nor did our gait
our speaking; but, still talking, we went on
apace, as, by a fair wind driv'n, a ship.
The shades, meanwhile, who looked like things twice
drew wonder through their hollowed eyes at me, [dead,
when they perceived that I was still alive.
And I, continuing my talking, said:
" He, for another's sake, is going up
more slowly than, perhaps, he else would do.
But, if thou know, say where Piccarda is;
and whether I see any here worth noting
among these people who so gaze at me."
" My sister who, 'tween fair and good, was most
I know not which, on high Olympus triumphs,
happy already in the crown she wears."
This he said first, and then: " We 're not forbid
to name each here, since by our abstinence,
our aspects are so greatly milked away.
This Bonagiunta is," his finger showed him,
" the Lucca Bonagiunta; while the face
beyond him, more embroidered than the rest,

ebbe la santa Chiesa in le sue braccia;
dal Torso fu, e purga per digiuno
l' anguille di Bolsena e la vernaccia."
Molti altri mi nomò ad uno ad uno;
e del nomar parean tutti contenti,
sì ch' io però non vidi un atto bruno.
Vidi per fame a vòto usar li denti
Ubaldin dalla Pila, e Bonifazio,
che pasturò col rocco molte genti.
Vidi messer Marchese, ch' ebbe spazio
già di bere a Forlì con men secchezza,
e sì fu tal, che non si sentì sazio.
Ma, come fa chi guarda e poi s' apprezza
più d' un che d' altro, fe' io a quel da Lucca,
che più parea di me voler contezza.
Ei mormorava, e non so che ' Gentucca '
sentiva io là, ov' ei sentìa la piaga
della Giustizia che sì li pilucca.
" O anima " diss' io, " che par sì vaga
di parlar meco, fa' sì ch' io t' intenda,
e te e me col tuo parlare appaga."
" Femmina è nata, e non porta ancor benda,"
cominciò ei, " che ti farà piacere
la mia città, come ch' uom la riprenda.
Tu te n' andrai con questo antivedere;
se nel mio mormorar prendesti errore,
dichiareranti ancor le cose vere.

had in his arms the Holy Church; of Tours
he was, and now, by fasting, expiates
Bolsena's eels and rare vernaccia wine."

And many more he named me, one by one;
and all, when named, seemed satisfied, hence I,
because of this, saw not a gloomy act.

Using their teeth through hunger, though in vain,
I saw both Ubaldino della Pila,
and Boniface, who pastured with his crook
much folk. I Ser Marchese saw, who once
had time to drink less dryly at Forlì,
yet such he was, that he did not feel sated.

But, as one looks, and more of one man thinks
than of another, so did I at him
of Lucca, who, it seemed, most wished to know me.
He murmured, and I heard I know not what
about 'Gentucca,' uttered where he felt
the wound of Justice which consumes them so.

"O soul, that seemst so fain to speak to me,"
said I, "so do that I may understand,
and with thy words appease thyself and me."

"There is a woman born," he then began,
"nor weareth yet the veil, who, howsoe'er
it be reproached, shall cause my town to please thee.
With this prevision shalt thou now go on;
and if by what I murmured thou wast led
astray, events shall make it clear to thee.

Ma di' s' io veggio qui colui che fuore 49
trasse le nuove rime, cominciando:
'Donne ch' avete intelletto d' Amore.' "
Ed io a lui: " Io mi son un che, quando 52
Amor mi spira, noto, ed a quel modo
che ditta dentro, vo significando."
" O frate, issa vegg' io " diss' elli, " il nodo 55
che il Notaro e Guittone e me ritenne
di qua dal dolce stil nuovo ch' i' odo.
Io veggio ben come le vostre penne 58
diretro al dittator sen vanno strette,
che delle nostre certo non avvenne;
e qual più a riguardar oltre si mette, 61
non vede più dall' uno all' altro stilo."
E, quasi contentato, si tacette.
Come gli augei che vernan lungo il Nilo, 64
alcuna volta in aere fanno schiera,
poi volan più in fretta e vanno in filo;
così tutta la gente che lì era, 67
volgendo il viso, raffrettò suo passo,
e per magrezza e per voler leggiera.
E come l' uom che di trottare è lasso, 70
lascia andar li compagni, e sì passeggia
fin che si sfoghi l' affollar del casso;
sì lasciò trapassar la santa greggia 73
Forese, e retro meco sen veniva,
dicendo: " Quando fia ch' io ti riveggia ? "

But tell me whether him I here behold,
who those new rhymes produced, which thus begin:
'*Ye ladies, who well know what loving is.*'"
And him I answered: "I am one, who heed
when Love within me breathes, and outwardly
express myself as in me Love dictates."
"O brother, now I see" said he, "the bar,
which kept this side the sweet new style I hear,
the Notary, Guittone, and myself.
I clearly see that your pens closely follow
in the dictator's wake, which certainly
was not the case with ours; and he who further
sets himself most to look, between these styles
perceives no other difference." Whereupon,
as if content with this, he ceased to speak.
As birds that spend the winter 'long the Nile,
form in the air at times a flock, and then
with greater speed fly on, and in a line
advance; so likewise all the people there,
quickened their steps with faces turned around,
since through their leanness light, and through their will.
And as a man who weary is of running,
lets his companions go, and only walks,
until the panting of his chest has ceased;
ev'n so Forese let the holy flock
pass on, and saying: "When shall I again
behold thee?" came along behind with me.

"Non so" rispos' io lui, "quant' io mi viva; 76
ma già non fia il tornar mio tanto tosto,
ch' io non sia col voler prima alla riva;
però che il loco, u' fui a viver posto, 79
di giorno in giorno più di ben si spolpa,
ed a trista ruina par disposto."
"Or va';" diss' ei: "chè quei che più n' ha colpa, 82
vegg' io a coda d' una bestia tratto
invèr la Valle ove mai non si scolpa.
La bestia ad ogni passo va più ratto, 85
crescendo sempre, fin ch' ella il percuote,
e lascia il corpo vilmente disfatto.
Non hanno molto a volger quelle ruote," 88
(e drizzò gli occhi al ciel) "che ti fia chiaro
ciò che il mio dir più dichiarar non puote.
Tu ti rimani omai; chè il tempo è caro 91
in questo Regno sì, ch' io perdo troppo,
venendo teco sì a paro a paro."
Qual esce alcuna volta di galoppo 94
lo cavalier di schiera che cavalchi,
e va per farsi onor del primo intoppo;
tal si partì da noi con maggior valchi; 97
ed io rimasi in via con esso i due,
che fur del mondo sì gran maliscalchi.
E quando innanzi a noi entrato fue, 100
che gli occhi miei si fèro a lui seguaci,
come la mente alle parole sue,

" I know not," I replied, " how long I 'll live;
but I shall not so soon return, that sooner
I shall not with my will be on the shore;
because the place where I was set to live,
strips itself further day by day of goodness,
and now to dismal ruin seems ordained."

" Now go," said he, " for him I see, who most
hath blame for this, behind a beast's tail dragged
down to the Vale, where none e'er frees himself
from fault. The beast with every step goes faster,
and ever faster, till it hurls him down,
and leaves his body in disgraceful plight.
Those spheres have not much further to revolve,"
(he raised his eyes toward heaven) "ere clear to thee
will that become, which my words can explain
no more. Stay now behind; for in this Realm
so precious is our time, that, coming thus
at even pace with thee, I lose too much."

As at a gallop from a riding troop
a horseman issues forth at times, and goes
to win the honor of the first encounter;
so he with longer strides departed from us;
and on the road with those two I remained,
who of the world such mighty marshals were.

When he had gone so far ahead, that now
mine eyes became such followers of his form,
as of his words my mind, the heavy laden

parvermi i rami gravidi e vivaci 103
d' un altro Pomo, e non molto lontani,
per esser pure allora vòlto in làci.
Vidi gente sott' esso alzar le mani, 106
e gridar non so che verso le fronde,
quasi bramosi fantolini e vani,
che pregano, e il pregato non risponde, 109
ma, per fare esser ben la voglia acuta,
tien alto lor desìo e nol nasconde.
Poi si partì, sì come ricreduta; 112
e noi venimmo al grande Arbore adesso,
che tanti preghi e lagrime rifiuta.
" Trapassate oltre senza farvi presso! 115
Legno è più su, che fu morso da Eva,
e questa pianta si levò da esso."
Sì tra le frasche non so chi diceva; 118
per che Virgilio e Stazio ed io, ristretti,
oltre andavam dal lato che si leva.
" Ricordivi " dicea, " dei maladetti 121
nei nuvoli formati, che, satolli,
Tesèo combattèr coi doppi petti;
e degli Ebrei, ch' al ber si mostràr molli, 124
per che non gli ebbe Gedeòn compagni,
quando invèr Madiàn discese i colli."
Sì, accostati all' un de' due vivagni, 127
passammo, udendo colpe della gola,
seguite già da miseri guadagni.

and living branches of another Tree
appeared before me not so far away,
since toward it I had only then turned round.
Beneath it folk I saw with upraised hands,
who toward the foliage cried I know not what,
like eager children who in vain beseech,
while he, to whom they pray, replieth not,
but with a view to make their longing keen,
holds what they long for up, and hides it not.
They then departed, as if undeceived;
and thereupon to that great Tree we came,
which turns away so many prayers and tears.

"Pass on without approaching! Higher up
a Tree there is, which bitten was by Eve,
and this one is an offshoot sprung from that."
Thus said I know not who among the branches;
hence Virgil, I, and Statius, close together,
advanced along the side which rises up.
"Recall" he said, "those cursèd cloud-born creatures,
who, gorged with food and drink, 'gainst Theseus strove
with double breasts; the Hebrews, too, recall,
who at their drinking showed that they were soft,
whence as his fellows Gideon had them not,
when he on Midian down the hills advanced."

Thus, hugging close one margin of the ring,
we passed, and heard of gluttonies,
which once were followed by distressful gains.

Poi, rallargati per la strada sola, 130
ben mille passi e più ci portàr oltre,
contemplando ciascun senza parola.
" Che andate pensando sì voi sol tre ? " 133
sùbita voce disse; ond' io mi scossi,
come fan bestie spaventate e poltre.
Drizzai la testa per veder chi fossi; 136
e giammai non si videro in fornace
vetri o metalli sì lucenti e rossi,
com' io vidi un, che dicea: " S' a voi piace 139
montare in su, qui si convien dar volta;
quinci si va, chi vuole andar per pace."
L' aspetto suo m' avea la vista tolta; 142
per ch' io mi volsi retro a' miei Dottori,
com' uom che va secondo ch' egli ascolta.
E quale, annunziatrice degli albóri, 145
l' aura di maggio muovesi ed olezza,
tutta impregnata dall' erba e dai fiori;
tal mi senti' un vento dar per mezza 148
la fronte, e ben senti' mover la piuma,
che fe' sentire d' ambrosia l' orezza.
E senti' dir: "*Beati* cui alluma 151
tanto di grazia, che l' amor del gusto
nel petto lor troppo desir non fuma,
esuriendo sempre quanto è giusto! " 154

Then, spreading out across the lonely path,
more than a thousand steps had borne us on,
in contemplation each without a word.
  "What think ye three, as thus alone ye go?"
a voice cried suddenly; whereat I started,
as scared and sluggish beasts are wont to do.
I raised my head to see who this might be;
and ne'er were metals in a furnace seen,
or glass, as red and bright, as one I saw
who said: "If ye are pleased to mount above,
ye must in this direction turn aside;
this way goes he, who goes in quest of peace."
  His aspect had bereft me of my sight;
I therefore turned and stepped behind my Teachers
like one who guides his feet by what he hears.
  And as, when heralding the light of dawn,
the breeze of May sheds fragrance as it stirs,
all redolent of grasses and of flowers;
so, 'gainst my brow I felt a zephyr's stroke,
and well perceived the motion of the wing
which made me scent ambrosian odors there.
  "*Blessèd are they*, whom so much Grace illumes,"
I heard one saying, "that the love of taste
stirs not too great a longing in their breast,
but always hunger only as is right!"

PURGATORIO XXV

Purgatorio. Girone Settimo. Lussuria
Lussuriosi puniti. Esempi di Castità

Ora era onde il salir non volea storpio,
chè il sole aveva il cerchio di merigge
lasciato al Tauro, e la Notte allo Scorpio;
per che, come fa l' uom che non s' affigge, 4
ma vassi alla via sua, checchè gli appaia,
se di bisogno stimolo il trafigge;
così entrammo noi per la callaia, 7
uno innanzi altro, prendendo la scala
che per artezza i salitor dispaia.
E quale il cicognin che leva l' ala 10
per voglia di volare, e non s' attenta
d' abbandonar lo nido, e giù la cala;
tal era io con voglia accesa e spenta 13
di domandar, venendo infino all' atto
che fa colui ch' a dicer s' argomenta.
Non lasciò, per l' andar che fosse ratto, 16
lo dolce Padre mio, ma disse: "Scocca
l' arco del dir, che insino al ferro hai tratto!"
Allor sicuramente aprii la bocca, 19
e cominciai: "Come si può far magro
là dove l' uopo di nutrir non tocca?"

PURGATORIO XXV

Purgatory. The Seventh Ring. Lust
Sensuality Punished. Instances of Chastity

The hour was when ascent brooked no delay,
because the sun had left the noon-time ring
to Taurus, as to Scorpio had the Night;
therefore, as doth a man who, whatsoe'er
appear to him, stops not, but goes his way,
if spurred by goading of necessity;
so, one before the other, through the gap
we entered in, and took the flight of stairs,
which by its narrowness parts those who climb.
And like the little stork, which lifts its wings,
because it longs to fly, but ventures not
to leave its nest, and lets them droop again;
even such was I, with kindled, and with quenched
desire to ask, when coming to the act
of one who starts to speak. Nor, though our pace
was fast, did my dear Father check himself,
but said to me: "Discharge the bow of speech,
which to the arrow-head thou now hast drawn."
With confidence I opened then my mouth,
and said: "How can one possibly grow lean,
where need of nourishment doth not obtain?"

" Se t' ammentassi come Meleagro
si consumò al consumar d' un stizzo,
non fora " disse, " questo a te sì agro;
e se pensassi come, al vostro guizzo,
guizza dentro allo specchio vostra image,
ciò che par duro, ti parrebbe vizzo.
Ma perchè dentro a tuo voler t' adage,
ecco qui Stazio; ed io lui chiamo e prego,
che sia or sanator delle tue piage."
" Se la veduta eterna gli dislego,"
rispose Stazio, " là dove tu sie,
discolpi me non potert' io far niego."
Poi cominciò: " Se le parole mie,
figlio, la mente tua guarda e riceve,
lume ti fieno al come che tu die.
Sangue perfetto, che mai non si beve
dall' assetate vene e sì rimane
quasi alimento che di mensa leve,
prende nel cuore a tutte membra umane
virtute informativa, come quello
ch' a farsi quelle per le vene vàne.
Ancor digesto, scende ov' è più bello
tacer che dire; e quindi poscia geme
sovr' altrui sangue in natural vasello.
Ivi s' accoglie l' uno e l' altro insieme,
l' un disposto a patire e l' altro a fare,
per lo perfetto loco onde si preme;

CANTO XXV

"Shouldst thou recall" he said, "how, when the brand
was burning, Meleager was consumed,
this would not be so difficult for thee;
and shouldst thou think how, at your quivering,
your image quivers in the looking-glass,
that which seems hard to thee would easy seem.
But that thou ease thee to thy heart's content,
lo, here is Statius; him I call and beg
that he be now a healer of thy wounds."

"If I unfold for him the eternal view,
when in thy presence," Statius then replied,
"be my excuse that I cannot refuse thee."
He then began: "If, son, thy mind shall hear
and understand my words, they 'll prove a light
for thee unto the 'how' which thou dost ask.

The perfect blood, which by the thirsty veins
is never drunk, but stays as doth the food
which from the table thou dost take away,
gets in the heart a power informative
for all the human members, being that
which floweth through the veins to form the same.
When redigested, it flows down to parts,
whereof more seemly silence is than speech;
then on another's blood it trickles thence
into the natural vessel. There both meet,
passive the one, the other active, since
perfect the place from which it was distilled;

e, giunto lui, comincia ad operare, 49
coagulando prima, e poi avviva
ciò che per sua matera fe' constare.
Anima fatta la virtute attiva 52
qual d' una pianta, in tanto differente,
che questa è in via, e quella è già a riva,
tanto ovra poi, che già si move e sente, 55
come fungo marino; e indi imprende
ad organar le posse ond' è semente.
Or si spiega, figliuolo, or si distende 58
la virtù ch' è dal cuor del generante,
ove Natura a tutte membra intende.
Ma, come d' animal divenga fante, 61
non vedi tu ancor; quest' è tal punto,
che più savio di te fe' già errante,
sì che, per sua dottrina, fe' disgiunto 64
dall' anima il possibile intelletto,
perchè da lui non vide organo assunto.
Apri alla verità che viene, il petto, 67
e sappi che, sì tosto come al feto
l' articular del cerebro è perfetto,
lo Motor Primo a lui si volge lieto 70
sovra tant' arte di Natura, e spira
spirito nuovo, di virtù repleto,
che ciò che trova attivo quivi, tira 73
in sua sustanzia, e fassi un' alma sola,
che vive e sente, e sè in sè rigira.

joining the former, it begins to work,
coagulating first, then quickening that,
which it had formed as matter for itself.
The active virtue, now become a soul, —
as of a plant, though so far differing from it,
that this is on its way, and that, arrived, —
so worketh next, that now it moves and feels,
like fungi of the sea; then undertakes
to organize the powers whose germ it is.
That virtue, son, now spreads, and now extends,
which from the generator's heart derives,
where Nature on all members is intent.
But how from animal it comes to be
a child, thou see'st not yet; a point so hard,
it led a wiser man than thou so far
astray, that, in his teaching, from the soul
he parted the potential intellect,
because he saw no organ it assumed.
Open thy mind unto the coming truth,
and know that, when the brain's organization
is in the foetus to perfection brought,
the Primal Mover, glad of such a work
of Nature, turns toward it, and breathes therein
a spirit new and full of powers, which draws
into its substance what it active finds
therein, and so becomes a single soul,
which lives and feels, and on itself reflects.

E perchè meno ammiri la parola,
guarda il calor del sol che si fa vino,
giunto all' umor che dalla vite cola!
E quando Lachesìs non ha più lino,
solvesi dalla carne, ed in virtute
ne porta seco e l' umano e il divino;
l' altre potenze tutte quante mute,
memoria, intelligenza e volontade,
in atto molto più che prima acute.
Senz' arrestarsi, per sè stessa cade
mirabilmente all' una delle rive;
quivi conosce prima le sue strade.
Tosto che luogo lì la circoscrive,
la virtù formativa raggia intorno
così e quanto nelle membra vive;
e come l' aere, quand' è ben piorno,
per l' altrui raggio che in sè si riflette,
di diversi color diventa adorno;
così l' aere vicin quivi si mette
in quella forma che in lui suggella,
virtualmente, l' alma che ristette;
e simigliante poi alla fiammella,
che segue il foco la 'vunque si muta,
segue allo spirto suo forma novella;
però che quindi ha poscia sua paruta,
è chiamata ombra; e quindi organa poi
ciascun sentire infino alla veduta.

And that the less thou wonder at my words,
consider how to wine the sun's heat turns,
when joined to juices flowing from the vine!
When Lachesis hath no more thread, the soul
frees itself from the flesh, and bears away
potentially the human and divine;
mute one and all the other faculties,
with memory, intelligence, and will
far keener in their action than before.
Then, without stopping, of itself it falls
in wondrous way to one or other shore;
here first it learns its road. As soon as place
has circumscribed it there, the forming virtue
rays round it in the same degree and way,
as when the members were alive it did;
and as the air, when fully charged with rain,
is by another's rays, which it reflects
within itself, adorned with many hues;
so here the neighboring air takes on the shape
the soul, which settled there, impresses on it,
as would a seal, by its own forming power;
and afterward, as doth the little flame,
which follows fire where'er it changes place,
so the new shape accompanies its spirit;
which, since it hence takes visibility,
is called a shade; and therewith organizes
each of the senses, up to that of sight.

Quindi parliamo, e quindi ridiam noi; 103
quindi facciam le lagrime e i sospiri,
che per lo Monte aver sentiti puoi.
Secondo che ci affiggono i desiri 106
e gli altri affetti, l' ombra si figura;
e questa è la cagion di che tu miri."
E già venuto all' ultima tortura 109
s' era per noi, e volto alla man destra,
ed eravamo attenti ad altra cura.
Quivi la ripa fiamma in fuor balestra, 112
e la cornice spira fiato in suso,
che la riflette e via da lei sequestra;
onde ir ne convenìa dal lato schiuso 115
ad uno ad uno; ed io temeva il foco
quinci, e quindi temea cadere in giuso.
Lo Duca mio dicea: " Per questo loco 118
si vuol tenere agli occhi stretto il freno,
però ch' errar potrebbesi per poco."
" *Summæ Deus Clementiæ* " nel seno 121
al grande ardore allora udi' cantando,
che di volger mi fe' caler non meno;
e vidi spirti per la fiamma andando; 124
per ch' io guardava a' loro ed a' miei passi,
compartendo la vista a quando a quando.
Appresso il fine ch' a quell' inno fassi, 127
gridavano alto: " *Virum non cognosco!* " ;
indi ricominciavan l' inno bassi.

By means of this we speak, by means of this
we laugh, and by this means we make the tears
and sighs, thou mayst have heard upon the Mount.
As our desires and other passions move us,
our shade takes shape accordingly; and this
the reason is of what thou wonderest at."

We now had reached the final circling place,
and, to the right hand having turned our steps,
intent we were upon another care.
The bank here outwardly shoots forth a flame,
while upward from the ledge below a blast
is breathed, which drives it back, and keeps it off;
hence one by one along the open side
we had to walk; while I on one hand feared
the fire, and, on the other, falling down.
My Leader said to me: " Along this path
a tight rein must be kept upon one's eyes,
for one might very easily go wrong."

" *O God of highest Clemency,*" I then
heard sung within the bosom of the fire,
whose glowing no less made me wish to turn;
and spirits moving through the flame I saw;
hence at their steps I looked, and at mine own,
lending my eyes to each from time to time.

After the lines with which that hymn concludes,
aloud they shouted: " *I know not a man;* "
then in low tones began the hymn again.

Finitolo, anche gridavano: " Al bosco
si tenne Diana, ed Elice caccionne,
che di Venere avea sentito il tòsco."
Indi al cantar tornavano; indi donne
gridavano e mariti che fur casti,
come virtute e matrimonio imponne.
E questo modo credo che lor basti
per tutto il tempo che il foco gli abbrucia;
con tal cura convien, con cotai pasti
che la piaga dassezzo si ricucia.

They cried again, this ended: " To the woods
Diana kept, and thence drove Hèlicë,
for having known the taste of Venus' poison."
Then they resumed the song; and then proclaimed
the names of wives and husbands who were chaste,
as virtue and the marriage state enjoin.

And this course, I believe, suffices them
for all the period, during which the fire
is burning them; and such the care and diet,
wherewith the wound is finally sewed up.

PURGATORIO XXVI

Purgatorio. Girone Settimo. Lussuria
Esempi di Lussuria naturale, e contro Natura

Mentre che sì per l' orlo, uno innanzi altro,
ce n' andavamo, e spesso il buon Maestro
diceva: " Guarda! Giovi ch' io ti scaltro! ",
ferìami il sole in su l' omero destro, 4
che già, raggiando, tutto l' occidente
mutava in bianco aspetto di cilestro;
ed io facea con l' ombra più rovente 7
parer la fiamma; e pure a tanto indizio
vidi molt' ombre, andando, poner mente.
Questa fu la cagion che diede inizio 10
loro a parlar di me; e cominciàrsi
a dir: " Colui non par corpo fittizio."
Poi verso me, quanto potevan farsi, 13
certi si feron, sempre con riguardo
di non uscir dove non fossero arsi.
" O tu che vai, non per esser più tardo, 16
ma forse reverente, agli altri dopo,
rispondi a me, che in sete ed in foco ardo!
Nè solo a me la tua risposta è uopo; 19
chè tutti questi n' hanno maggior sete,
che d' acqua fredda Indo o Etiòpo.

PURGATORIO XXVI

Purgatory. The Seventh Ring. Lust
Instances of Natural and of Unnatural Lust

While thus, one 'fore the other, 'long the edge
we went, and my good Teacher often said:
" Attention pay; and let my warning help thee! "
the sun, which with its rays was changing now
from azure all the western skies to white,
was on my right side striking me; and I
was with my shadow giving to the flame
a brighter red; I noticed many shades
give heed to this small sign, as on they moved.
This was what started them to speak of me;
and they began to say among themselves:
" That one seems not to have an unreal body."
Then some of them, as far as possible
drew near to me, though always with due care
not to come out where they would not be burned.
" O thou that goest on behind the rest,
though not from sloth, but from respect, perhaps
reply to me, who burn with thirst and fire!
Nor is by me alone thine answer needed;
for all these here have greater thirst therefor
than Indians or Ethiopians for cold water.

Dinne com' è che fai di te parete 22
al sol, come se tu non fossi ancora
di morte entrato dentro dalla rete."
Sì mi parlava un d' essi; ed io mi fora 25
già manifesto, s' io non fossi atteso
ad altra novità ch' apparse allora;
chè per lo mezzo del cammino acceso 28
venne gente col viso incontro a questa,
la qual mi fece a rimirar sospeso.
Lì veggio d' ogni parte farsi presta 31
ciascun' ombra, e baciarsi una con una,
senza restar, contente a breve festa.
Così per entro loro schiera bruna 34
s' ammusa l' una con l' altra formica,
forse a espiar lor via e lor fortuna.
Tosto che parton l' accoglienza amica, 37
prima che il primo passo lì trascorra,
sopragridar ciascuna s' affatica,
la nuova gente: "Soddoma e Gomorra!"; 40
e l' altra: "Nella vacca entra Pasife,
perchè il torello a sua lussuria corra!"
Poi come gru, ch' alle montagne Rife 43
volasser parte, e parte invèr le arene,
queste del gel, quelle del sole schife;
l' una gente sen va, l' altra sen viene; 46
e tornan lagrimando ai primi canti
ed al gridar che più lor si conviene.

Inform us how it is that with thyself
thou makest thus a wall against the sun,
as if thou hadst not entered death's snare yet."
  Thus one of them addressed me; and at once
had I declared myself, had I not heeded
another novelty which then appeared;
for through the middle of the flaming road
folk with their faces turned the other way
came on, and made me stop to gaze at them.
There all the shades on every side I see
make haste, and, without stopping, kiss each other,
with this short form of greeting satisfied.
  Thus one ant from among its dark host touches
its muzzle to another's, to obtain,
perhaps, directions as to path or fortune.
  As soon as they leave off their friendly greeting,
and ere the first step has been taken there,
each struggles to outcry the other shade;
the new-come band shouts: "Sodom and Gomorrah!"
the other: "In the cow Pasìphaë
reclines, that to her lust the bull may run."
  Thereat, like cranes, — if some of them should fly
toward the Riphæan heights, and toward the sands
the rest, these shunning ice, and those the sun, —
one band departs, the other comes along;
and weeping to their previous song they turn,
and to the cry which best befitteth them.

E raccostàrsi a me, come davanti,
essi medesmi che m' avean pregato,
attenti ad ascoltar ne' lor sembianti.
Io, che due volte avea visto lor grato,
incominciai: " O anime sicure
d' aver, quando che sia, di pace stato,
non son rimase, acerbe nè mature,
le membra mie di là, ma son qui meco
col sangue suo e con le sue giunture.
Quinci su vo per non esser più cieco.
Donna è di sopra che n' acquista Grazia,
per che il mortal pel vostro mondo reco.
Ma, se la vostra maggior voglia sazia
tosto divegna, sì che il ciel v' alberghi
ch' è pien d' amore e più ampio si spazia,
ditemi, acciò che ancor carte ne verghi,
chi siete voi, e chi è quella turba
che se ne va diretro ai vostri terghi."
Non altrimenti stupido si turba
lo montanaro, e rimirando ammuta,
quando rozzo e salvatico s' inurba,
che ciascun' ombra fece in sua paruta;
ma, poi che furon di stupore scarche,
lo qual negli alti cuor tosto s' attuta,
" Beato te, che delle nostre marche,"
ricominciò colei che pria m' inchiese,
" per viver meglio, esperienza imbarche!

CANTO XXVI

Then those same shades who had entreated me,
drew near to me, as they had done before,
with eagerness to listen in their looks.
  And I, who twice had seen what they desired,
began: " O souls, who now are sure of having,
whenever it may be, a state of peace,
my body's members have not stayed beyond,
either unripe or ripe, but with their blood,
and with their joints are really with me here.
I hence go up, to be no longer blind.
On high a Lady wins us Grace, whereby
I carry through your world my mortal part.
But, so may your best wish be soon fulfilled,
in order that that heaven may shelter you,
which, full of love, is amplest in its spread,
tell me, that I may rule more paper for it,
both who ye are, and what is yonder crowd,
which onward goes its way behind your backs."
  A mountaineer becomes not otherwise
confused, nor, looking round, grows dumb,
when, rough and wild, he enters first a town,
than each shade did in its appearance there;
but, when set free from that astonishment,
which soon diminishes in high-born hearts,
the one who questioned me before resumed:
" Happy art thou, that shippest thus experience
of these our bounds, that better thou mayst live!

La gente che non vien con noi, offese
di ciò per che già Cesar, trionfando,
'Regina' contra sè chiamar s' intese;
però si parton ' Soddoma ' gridando,
rimproverando a sè, com' hai udito,
ed aiutan l' arsura vergognando.
Nostro peccato fu ermafrodito;
ma perchè non servammo umana legge,
seguendo come bestie l' appetito,
in obbrobrio di noi, per noi si legge,
quando partiamci, il nome di colei
che s' imbestiò nell' imbestiate schegge.
Or sai nostri atti e di che fummo rei;
se forse a nome vuoi saper chi semo,
tempo non è da dire, e non saprei.
Farotti ben di me volere scemo;
son Guido Guinizelli; e già mi purgo
per ben dolermi prima ch' allo stremo."
Quali nella tristizia di Licurgo
si fèr due figli a riveder la madre,
tal mi fec' io, ma non a tanto insurgo,
quand' i' odo nomar sè stesso il padre
mio e degli altri miei miglior, che mai
rime d' amor usàr dolci e leggiadre;
e, senza udire e dir, pensoso andai
lunga fiata rimirando lui,
nè, per lo foco, in là più m' appressai.

CANTO XXVI

The people who come not along with us,
in that offended, for which Caesar once
when triumphing heard ' Queen ' cried out against him;
from us they therefore separate with cries
of ' Sodom,' and by self-reproach assist,
as thou hast heard, the burning by their shame.
Our sin was intersexual; but, since we,
by following our appetites like beasts,
failed to conform ourselves to human law,
to our confusion, when we leave the others,
her name we cry, who bestialized herself
by lying in the beast-resembling frame.
Thou knowest now our deeds, and what our guilt;
if who we are thou 'dst know, perhaps, by name,
there is no time to tell, nor could I do it.
As to myself, I 'll rid thee of thy wish;
I'm Guido Guinizelli, and purge me now,
because of grieving well before the end."
  As in Lycurgus' anguish those two sons
became, when they again beheld their mother,
ev'n such did I, though I went not so far,
when him I heard self-named, who father was
to me and others, better men than I,
who e'er made sweet and graceful rhymes of love;
hence, lost in thought, nor hearing aught or speaking,
I moved, and long I gazed at him in wonder,
but, for the fire, no nearer drew to him.

Poi che di riguardar pasciuto fui,
tutto m' offersi pronto al suo servigio
con l' affermar che fa credere altrui.
Ed egli a me: " Tu lasci tal vestigio,
per quel ch' i' odo, in me, e tanto chiaro,
che Letè nol può tòrre nè far bigio.
Ma, se le tue parole or ver giuraro,
dimmi: che è cagion per che dimostri
nel dire e nel guardare avermi caro ? "
Ed io a lui: " Li dolci detti vostri,
che, quanto durerà l' uso moderno,
faranno cari ancora i loro inchiostri."
" O frate," disse, " questi ch' io ti scerno
col dito " (ed additò un spirto innanzi)
" fu miglior fabbro del parlar materno.
Versi d' amore e prose di romanzi
soverchiò tutti; e lascia dir gli stolti,
che quel di Lemosì credon ch' avanzi.
A voce più ch' al ver drizzan li volti,
e così ferman sua opinione,
prima ch' arte o ragion per lor s' ascolti.
Così fèr molti antichi di Guittone,
di grido in grido pur lui dando pregio,
fin che l' ha vinto il ver con più persone.
Or, se tu hai sì ampio privilegio,
che licito ti sia l' andare al chiostro
nel quale è Cristo Abate del collegio,

CANTO XXVI

When I with looking had been fully fed,
I put myself entirely at his service
with those assurances which win belief.
And he: "Thou leav'st in me a memory,
from what I hear, so great and plain, that Lethe
can neither wipe it out nor make it dim.
But, if thy words swore what was true just now,
tell me! why hast thou by thy speech and looks
revealed to me that thou dost hold me dear?"
And I to him: "'T was those sweet rhymes of yours
which, while the modern form of speech endures,
will e'er endear to me their very ink."
"Brother," he said, "he whom I indicate,"
(he pointed at a spirit on ahead)
was of his mother tongue a better smith.
In love-songs and in stories of romance
he vanquished all; hence let those fools talk on,
who think the Limousin excelleth him.
To rumor, rather than to truth, they turn
their faces, forming their opinions thus,
ere art or reason have by them been heeded.
Thus with Guittone many ancients did,
giving, from cry to cry, to him alone
the prize, until with most the truth prevailed.
If now so amply privileged thou art,
that lawful is thy going to the cloister,
where Christ is Abbot of the brotherhood,

fagli per me un dir di un Paternostro, 130
quanto bisogna a noi di questo mondo,
dove poter peccar non è più nostro."
Poi, forse per dar loco altrui secondo 133
che presso avea, disparve per lo fuoco,
come per l' acqua pesce andando al fondo.
Io mi feci al mostrato innanzi un poco, 136
e dissi ch' al suo nome il mio desire
apparecchiava grazioso loco.
Ei cominicò liberamente a dire: 139
" *Tan m' abellis vostre cortes deman,*
qu' ieu no me puesc, ni-m voill a vos cobrire.
Ieu sui Arnaut, que plor e vau cantan; 142
consiros vei la passada folor,
e vei jausen lo jorn, qu' esper, denan.
Ara us prec, per aquella Valor 145
que vos guida al som d' esta escalina,
sovenha vos a temps de ma dolor! "
Poi s' ascose nel fuoco che li affina. 148

a Pater-noster say to Him for me,
or all of it that we in this world need,
wherein no longer it is ours to sin."

And then, perhaps to yield his place to one
near by him there, he vanished through the fire,
as to the bottom would a fish through water.

Toward him who had been pointed out I moved
a little way, and said that my desire
was for his name a gracious place preparing.

" Your courteous question " he, unurged, began,
" delighteth me so much, that I can not,
nor do I wish to, hide myself from you.
Arnaut am I, who, going, weep and sing;
with sorrow my past folly I behold,
and see with joy the hoped-for coming day.
Now by the Power which guides you to the top
of this short flight of stairs, I beg of you
be mindful in due time of this my pain! "

Then in the fire refining them he hid.

PURGATORIO XXVII

Purgatorio. Girone Settimo. Lussuria. L' Angelo della Purità
Il Terzo Sogno. Ultime Parole di Virgilio

Sì come quando i primi raggi vibra
là dove il suo Fattore il sangue sparse,
cadendo Ibero sotto l' altra Libra,
e l' onde in Gange da nona riarse, 4
sì stava il sole; onde il giorno sen giva,
quando l' Angel di Dio lieto ci apparse.
Fuor della fiamma stava in sulla riva, 7
e cantava " *Beati mundo corde!* "
in voce assai più che la nostra viva.
Poscia " Più non si va, se pria non morde, 10
anime sante, il fuoco; entrate in esso,
ed al cantar di là non siate sorde! "
ci disse, come noi gli fummo presso; 13
per ch' io divenni tal, quando lo intesi,
quale è colui che nella fossa è messo.
In su le man commesse mi protesi, 16
guardando il fuoco e imaginando forte
umani corpi già veduti accesi.
Volsersi verso me le buone Scorte; 19
e Virgilio mi disse: " Figliuol mio,
qui può esser tormento, ma non morte.

PURGATORIO XXVII

Purgatory. The Seventh Ring. Lust. The Angel of Purity
Dante's Third Dream. Virgil's Last Words

As when he sends his earliest quivering beams
where his Creator shed his blood, while Ebro
'neath lofty Libra falls, and Ganges' waves
are being scalded by the heat of noon,
so stood the sun; daylight was, hence, departing,
when God's glad Messenger appeared to us.
Outside the flames upon the bank he stood,
and, in a voice far clearer than is ours
was singing: "*Blessèd are the pure in heart!*"
"No further may ye go, ye holy souls,
until the fire have burned you; enter it,
and be not deaf unto the song beyond!"
he told us next, when we were near to him;
hence I, on hearing him, became like one
who in the grave is laid. Clasping my hands
together, over them I bowed, and watched
the fire, while vivid images I formed
of human bodies I had once seen burned.
Toward me my kindly Escorts turned around;
and Virgil said to me: "There may, my son,
be pain here, but not death. Recall to mind,

Ricordati, ricordati! . . . e se io
sovresso Geriòn ti guidai salvo,
che farò ora presso più a Dio ?
Credi per certo che, se dentro all' alvo
di questa fiamma stessi ben mill' anni,
non ti potrebbe far d' un capel calvo;
e se tu credi forse ch' io t' inganni,
fatti vèr lei, e fatti far credenza
con le tue mani al lembo de' tuoi panni.
Pon giù omai, pon giù ogni temenza!
Volgiti in qua, e vieni oltre sicuro! "
Ed io pur fermo e contra coscienza.
Quando mi vide star pur fermo e duro,
turbato un poco, disse: " Or vedi, figlio;
tra Beatrice e te è questo muro."
Come al nome di Tisbe aperse il ciglio
Piramo in su la morte, e riguardolla,
allor che il gelso diventò vermiglio;
così, la mia durezza fatta solla,
mi volsi al savio Duca, udendo il nome
che nella mente sempre mi rampolla.
Ond' ei crollò la fronte, e disse: " Come!
Volemci star di qua ? " Indi sorrise,
come al fanciul si fa ch' è vinto al pome.
Poi dentro al fuoco innanzi mi si mise,
pregando Stazio che venisse retro,
che pria per lunga strada ci divise.

recall to mind! . . . if even on Geryon's back
I safely led thee, what shall I do now,
that nearer God I am ? Assuredly believe
that, if within the center of this flame
thou shouldst for ev'n a thousand years remain,
it could not make thee lose a single hair;
and if, perchance, thou think that I deceive thee,
draw near to it, and make thyself believe
with thine own hands upon thy garment's hem.
Lay now aside, lay now aside all fear!
Turn round toward me, and come ahead, assured!"
And yet, though 'gainst my conscience, I moved not.

On seeing me still motionless and firm,
somewhat disturbed, he said: "Now see, my son;
this wall remains 'tween Beatrice and thee."

As Pyramus, when dying, at the name
of Thisbe, oped his eyes, and looked at her,
what time the mulberry became vermilion;
ev'n so, my stubbornness becoming weak,
I turned to my wiser Leader, when I heard
the name that ever wells up in my heart.

Thereat he shook his head, and said: "What 's this ?
Do we on this side wish to stay ?" then smiled,
as one does at a child an apple wins.
Then, entering the fire in front of me,
Statius he begged to come behind, who erst
had over a long road divided us.

Come fui dentro, in un bogliente vetro
gittato mi sarei per rinfrescarmi,
tant' er' ivi lo incendio senza metro.
Lo dolce Padre mio, per confortarmi,
pur di Beatrice ragionando andava,
dicendo: " Gli occhi suoi già veder parmi."
Guidavaci una voce che cantava
di là; e noi, attenti pure a lei,
venimmo fuor là dove si montava.
" *Venite, benedicti Patris mei!* "
sonò dentro ad un lume che lì era,
tal, che mi vinse e guardar nol potei.
" Lo sol sen va " soggiunse, " e vien la sera;
non v' arrestate, ma studiate il passo,
mentre che l' occidente non s' annera."
Dritta salìa la via per entro il sasso
verso tal parte, ch' io toglieva i raggi
dinanzi a me del sol, ch' era già basso;
e di pochi scaglion levammo i saggi,
che il sol corcar, per l' ombra che si spense,
sentimmo dietro ed io e li miei Saggi.
E pria che in tutte le sue parti immense
fosse orizzonte fatto d' un aspetto,
e notte avesse tutte sue dispense,
ciascun di noi d' un grado fece letto;
chè la natura del Monte ci affranse
la possa del salir più che il diletto.

CANTO XXVII

When once inside, I would have thrown myself,
that I might cool me, into boiling glass,
so without measure was the burning there.
My tender Father, to encourage me,
talked, as we moved, of Beatrice alone,
and said: " I seem to see her eyes already."
A voice that sang upon the further side,
was guiding us; and we, on it alone
intent, came forth to where the ascent began.
" *Ye blessèd of my Father, come!* " was said
within a light there, such that I thereby
was overcome, and could not look at it.
" The sun is setting, and the evening comes; "
it added, " tarry not, but hasten on,
while yet the western sky has not grown dark."
Straight upward went the pathway through the rock
in such direction, that in front of me
I cut the low sun's rays; not many stairs
had we yet tried, when I and my wise Leaders
were, by my shadow's vanishing, aware
that back of us the sun had gone to rest.
And ere in all of its unmeasured range
the horizon had assumed one single tone,
and night had everywhere diffused itself,
each of a step had made himself a bed;
because the nature of the Mount deprived us
rather of power to climb than of desire.

Quali si fanno ruminando manse 76
le capre, state rapide e proterve
sopra le cime, avanti che sien pranse,
tacite all' ombra, mentre che il sol ferve, 79
guardate dal pastor, che in su la verga
poggiato s' è, e lor poggiato serve;
e quale il mandrian che fuori alberga, 82
lungo il peculio suo queto pernotta,
guardando perchè fiera non lo sperga;
tali eravamo tutti e tre allotta, 85
io come capra, ed ei come pastori,
fasciati quinci e quindi d' alta grotta.
Poco potea parer lì del di fuori; 88
ma per quel poco vedev' io le stelle,
di lor solere e più chiare e maggiori.
Sì ruminando e sì mirando in quelle, 91
mi prese il sonno; il sonno, che sovente,
anzi che il fatto sia, sa le novelle.
Nell' ora, credo, che dell' oriente 94
prima raggiò nel Monte Citerea,
che di foco d' amor par sempre ardente,
giovane e bella in sogno mi parea 97
Donna vedere andar per una landa
cogliendo fiori; e cantando dicea:
" Sappia qualunque il mio nome domanda, 100
ch' io mi son Lia, e vo movendo intorno
le belle mani a farmi una ghirlanda.

CANTO XXVII

Like goats which, swift of foot and wanton once
when on the mountain heights, ere being fed,
grow tamely quiet when they ruminate,
all silent in the shade, while yet the sun
is hot, and guarded by a herd who leans
upon his staff, and serves them as he leans;
and like the shepherd in the open living,
who calmly spends the night beside his flock,
and keepeth watch lest some wild animal
should scatter it; ev'n such all three of us
were then, I like a goat, and they like shepherds,
by the high rock hemmed in on either side.

But little of the outer world could there
be seen; but through that little I perceived
the stars more bright and larger than their wont.

While I was ruminating thus, and thus
was gazing at them, sleep o'ertook me; sleep,
which oft receiveth news of future things
before they are. At that same hour, methinks,
when Cytherèa, who, it seems, e'er burns
with fires of love, beamed first upon the Mount
from out the East, dreaming I seemed to see
a Lady, young and fair, who, gathering flowers,
was walking through a field, and as she sang,
said: " Know, who asks my name, that I am Leah,
and that I move my lovely hands about
to make myself a wreath. To please myself

Per piacermi allo specchio qui m' adorno; 103
ma mia suora Rachel mai non si smaga
dal suo miraglio, e siede tutto giorno.
Ell' è de' suoi begli occhi veder vaga, 106
com' io dell' adornarmi con le mani;
lei lo vedere, e me l' oprare appaga."
E già, per gli splendori antelucani, 109
che tanto ai peregrin surgon più grati,
quanto, tornando, albergan men lontani,
le tenebre fuggìan da tutti i lati, 112
e il sonno mio con esse; ond' io leva' mi,
veggendo i gran Maestri già levati.
" Quel dolce pome che per tanti rami 115
cercando va la cura de' mortali,
oggi porrà in pace le tue fami."
Virgilio inverso me queste cotali 118
parole usò; e mai non furo strenne
che fosser di piacere a queste eguali.
Tanto voler sopra voler mi venne 121
dell' esser su, ch' ad ogni passo poi
al volo mi sentìa crescer le penne.
Come la scala tutta sotto noi 124
fu corsa, e fummo in su 'l grado superno,
in me ficcò Virgilio gli occhi suoi,
e disse: " Il temporal fuoco e l' eterno 127
veduto hai, figlio, e sei venuto in parte
dov' io per me più oltre non discerno.

when at my mirror, I adorn me here;
but never doth my sister Rachel leave
her looking-glass, but sits there all day long.
Her pleasure is to see her lovely eyes,
as mine is to adorn me with my hands;
seeing contenteth her, and doing, me."

And now, before the splendid beams of dawn,
which rise with greater thanks from travelers,
as, coming home, they lodge less far away,
the shades of night were fleeing everywhere,
and with them sleep; hence I arose and saw
that my great Teachers had already risen.

" That pleasant fruit, which on so many boughs
the care of men is ever looking for,
shall give thine every hunger peace today."

These were the very words which Virgil used,
when turned toward me; and never were there gifts,
which in their sweetness could have equaled these.
Such longing upon longing overcame me
to be above, that at each step thereafter,
I felt my pinions growing for the flight.

When all the stairway had beneath us passed,
and we were standing on its topmost step,
on me then Virgil fixed his eyes, and said:
" The temporal and the eternal fire, my son,
thou now hast seen, and to a place art come,
where I can, of myself, no further see.

Tratto t' ho qui con ingegno e con arte; 130
lo tuo piacere omai prendi per duce;
fuor sei dell' erte vie, fuor sei dell' arte.
Vedi là il sol che in fronte ti riluce; 133
vedi l' erbetta, i fiori e gli arbuscelli,
che qui la terra sol da sè produce.
Mentre che vegnan lieti gli occhi belli, 136
che, lagrimando, a te venir mi fenno.
seder ti puoi e puoi andar tra elli.
Non aspettar mio dir più, nè mio cenno. 139
Libero, dritto e sano è tuo arbitrio,
e fallo fora non fare a suo senno;
per ch' io te sopra te corono e mitrio." 142

I 've brought thee here by genius and by art;
henceforth as leader thine own pleasure take;
forth art thou from both steep and narrow paths.
Behold the sun there shining on thy brow;
behold the tender grass, the flowers and shrubs,
which here the soil yields of itself alone.
Until in happiness those lovely eyes
appear, which, weeping, made me come to thee,
thou mayst be seated, or among them walk.
From me expect no further word or sign.
Free, right and sound is thine own will, and wrong
were not to act according to its hest;
hence o'er thyself I crown and mitre thee."

PURGATORIO XXVIII

Paradiso Terrestre. La Divina Foresta
Matelda. Il Fiume Letè

Vago già di cercar dentro e dintorno
la divina foresta spessa e viva,
ch' agli occhi temperava il nuovo giorno,
senza più aspettar, lasciai la riva, 4
prendendo la campagna lento lento
su per lo suol che d' ogni parte oliva.
Un' aura dolce, senza mutamento 7
avere in sè, mi ferìa per la fronte
non di più colpo che soave vento;
per cui le fronde, tremolando pronte, 10
tutte quante piegavano alla parte
u' la prim' ombra gitta il santo Monte;
non però dal lor esser dritto sparte 13
tanto, che gli augelletti per le cime
lasciasser d' operare ogni lor arte;
ma con piena letizia l' òre prime, 16
cantando, ricevieno intra le foglie,
che tenevan bordone alle sue rime,
tal, qual di ramo in ramo si raccoglie 19
per la pineta in sul lito di Chiassi,
quand' Eolo Scirocco fuor discioglie.

PURGATORIO XXVIII

Terrestrial Paradise. The Divine Forest
Matelda. The River Lethe

Keen now to look within and round about
the wood divine, whose foliage dense and green
was tempering for mine eyes the new day's light,
waiting no longer there, I left the edge,
and entered very slowly on the plain,
across a soil which everywhere breathed fragrance.
A pleasant breeze, unvaried in itself,
smote me upon the forehead with a stroke
no greater than a gently blowing wind;
whereby the branches trembling readily
were all of them in that direction swaying,
where first the holy Mount its shadow casts;
yet ne'er deflecting from their upright state
so much, that on their tops the little birds
should give up practicing their every art;
but singing with full gladness, they received
the earliest breezes 'mong the leaves, which sang
in undertone a burden to their songs,
like that which gathers strength from bough to bough,
throughout the grove of pines on Chiassi's shore,
when Aeolus has set Scirocco free.

Già m' avean trasportato i lenti passi 22
dentro alla selva antica tanto, ch' io
non potea rivedere ond' io m' entrassi;
ed ecco più andar mi tolse un rio, 25
che invèr sinistra con sue picciole onde
piegava l' erba che in sua riva uscìo.
Tutte l' acque che son di qua più monde, 28
parrìeno avere in sè mistura alcuna
verso di quella che nulla nasconde;
avvegna che si muova bruna bruna 31
sotto l' ombra perpetua, che mai
raggiar non lascia sole ivi, nè luna.
Coi piè ristetti, e con gli occhi passai 34
di là dal fiumicello, per mirare
la gran variazion dei freschi mai;
e là m' apparve, sì com' egli appare 37
subitamente cosa che disvìa
per maraviglia tutt' altro pensare,
una Donna soletta, che si gìa 40
cantando ed iscegliendo fior da fiore,
ond' era pinta tutta la sua via.
" Deh, bella Donna ch' ai raggi d' amore 43
ti scaldi, s' io vo' credere ai sembianti
che soglion esser testimon del core,
vegnati voglia di trarreti avanti " 46
diss' io a lei, " verso questa riviera,
tanto ch' io possa intender che tu canti!

CANTO XXVIII

My slow steps now had carried me so far
inside the ancient wood, that I no longer
could see whence I had entered it; then, lo,
a stream deprived me of advancing further,
which with its little waves was toward the left
bending the grass which sprang upon its bank.
All waters which are purest here on earth
would seem to have within themselves some mixture,
if they should be compared to that one there,
which hideth naught, though very darkly flowing
'neath the perpetual shade, which ne'er allows
the rays of sun or moon to shine on it.
I checked my feet, and with mine eyes passed on
beyond the little stream, to gaze upon
the great variety of flowering trees;
and there, as when aught suddenly appears
that turns through wonder every thought aside,
a Lady all alone appeared to me,
who singing went her way, and picking flowers,
wherewith her path on every side was painted.
" Prithee, fair Lady, thou that in love's beams
art warming thee, if outward looks I trust,
which use to be a witness to the heart,
let it thy pleasure be " said I to her,
" to draw thee forward toward this stream so far,
that I may understand what thou art singing.

Tu mi fai rimembrar dove e qual era 49
Proserpina nel tempo che perdette
la madre lei, ed ella primavera."
Come si volge con le piante strette 52
a terra ed intra sè donna che balli,
e piede innanzi piede appena mette;
volsesi in su i vermigli ed in su i gialli 55
fioretti verso me, non altrimenti
che vergine che gli occhi onesti avvalli;
e fece i preghi miei esser contenti, 58
sì appressando sè, che il dolce suono
veniva a me co' suoi intendimenti.
Tosto che fu là dove l' erbe sono 61
bagnate già dall' onde del bel fiume,
di levar gli occhi suoi mi fece dono.
Non credo che splendesse tanto lume 64
sotto le ciglia a Venere, trafitta
dal figlio fuor di tutto suo costume.
Ella ridea dall' altra riva dritta, 67
traendo più color con le sue mani,
che l' alta terra senza seme gitta.
Tre passi ci facea il fiume lontani; 70
ma Ellesponto, là 've passò Serse,
ancora freno a tutti orgogli umani,
più odio da Leandro non sofferse, 73
per mareggiare intra Sesto ed Abido,
che quel da me, perchè allor non s' aperse.

Thou makest me recall both where and what
Prosèrpina was at the time, when her
her mother lost, and she the flowers of spring."
As turns around a lady who, while dancing,
her feet together keeps and on the ground,
and hardly sets one foot before the other;
so on the little red and yellow flowers
turned she toward me, no otherwise than would
a virgin lowering her modest eyes;
and satisfied my prayers, for near to me
she drew in such a way, that her sweet tones
reached me with all of their significance.
As soon as she was where the grass is bathed
by that fair river's wavelets, she conferred
on me the gift of raising up her eyes.
Nor do I think so bright a light shone forth
from under Venus' eyelids, when transfixed,
wholly against his custom, by her son.
As smiling on the other bank she stood,
her hands kept picking other bright-hued flowers,
which without seed the highland there brings forth.
The river kept us still three steps apart;
but ev'n the Hellespont, where Xerxes crossed it,
a bridle still to every human pride,
endured no greater hatred from Leander,
because it surged 'tween Sestos and Abydos,
than this from me because it then oped not.

" Voi siete nuovi; e forse perch' io rido " 76
cominciò ella, " in questo loco eletto
all' umana natura per suo nido,
maravigliando tienvi alcun sospetto; 79
ma luce rende il salmo ' *Delectasti* '
che puote disnebbiar vostro intelletto.
E tu che sei dinanzi e mi pregasti, 82
di' s' altro vuoi udir; ch' io venni presta
ad ogni tua question, tanto che basti."
" L' acqua " diss' io, " e il suon della foresta 85
impugna dentro a me novella fede
di cosa ch' io udi' contraria a questa."
Ond' ella: " Io dicerò come procede 88
per sua cagion ciò ch' ammirar ti face,
e purgherò la nebbia che ti fiede.
Lo Sommo Ben, che solo Esso a Sè piace, 91
fece l' uom buono e a bene, e questo loco
diede per arra a lui d' eterna pace.
Per sua diffalta qui dimorò poco; 94
per sua diffalta in pianto ed in affanno
cambiò onesto riso e dolce gioco.
Perchè il turbar che sotto da sè fanno 97
l' esalazion dell' acqua e della terra,
che, quanto posson, dietro al calor vanno,
all' uomo non facesse alcuna guerra, 100
questo Monte salìo vèr lo ciel tanto;
e libero n' è d'indi ove si serra.

CANTO XXVIII

" New-comers are ye," she began, " and hence
because I smile in this place, which was chosen
for human nature as its nest, some doubt,
perhaps, still keeps you wondering here; and yet
the psalm called '*Delectasti*' gives you light,
which from your minds can drive away your mist.
And thou that art in front and didst entreat me,
say whether thou wouldst hear aught else; for I
came ready for thine every question's need."
" The water and the music of the wood "
said I, " impugn in me a recent faith
in what I heard, which contradicted this."
Whence she: " I 'll tell thee how from its own cause
proceedeth that which makes thee wonder now,
and clear the mist obstructing thee. The Good
Supreme, which only by Itself is pleased,
made man both good and apt to good, and gave him
this place as earnest of eternal peace.
Through his own fault he but a little while
stayed here; through his own fault, for tears and toil
exchanged he honest laughter and sweet play.
In order that the trouble which, below,
the earth's and water's exhalations cause
by their own trend, which is to follow heat
as best they may, should wage no war on man,
this Mountain rose up toward the sky thus far;
and free from them it is from where it 's locked.

Or, perchè in circuito tutto quanto
l' aer si volge con la prima vòlta,
se non gli è rotto il cerchio d' alcun canto,
in questa altezza, che tutta è disciolta
nell' aer vivo, tal moto percuote,
e fa sonar la selva, perch' è folta;
e la percossa pianta tanto puote,
che della sua virtute l' aura impregna,
e quella poi, girando, intorno scuote;
e l' altra terra, secondo ch' è degna
per sè e per suo ciel, concepe e figlia
di diversa virtù diverse legna.
Non parrebbe di là poi maraviglia,
udito questo, quando alcuna pianta
senza seme palese vi s' appiglia.
E saper dèi che la campagna santa
ove tu sei, d' ogni semenza è piena,
e frutto ha in sè che di là non si schianta.
L' acqua che vedi, non surge di vena,
che ristori vapor che gel converta,
come fiume ch' acquista e perde lena;
ma esce di fontana salda e certa,
che tanto dal voler di Dio riprende,
quant' ella versa da due parti aperta.
Da questa parte, con virtù discende
che toglie altrui memoria del peccato;
dall' altra, d' ogni ben fatto la rende.

CANTO XXVIII

And now, since all the atmosphere revolves
and circles with the sphere of primal motion,
unless its whirling round be somewhere broken,
such motion strikes against this eminence,
which in the living air is wholly free,
and makes the forest, which is dense, resound;
and so much power hath the stricken plant,
that with its virtue it imbues the air,
which by revolving scatters it about;
the other land, as able of itself,
or through its climate, next conceives and bears
the divers qualities of divers trees.
If this were heard, it would not seem to be
a wonder yonder, when a plant takes root,
without there being evidence of seed.
And thou must know that all this holy plain
where thou art now, is full of every seed,
and fraught with fruit which yonder is not picked.
The water thou beholdest wells not up
from fountains fed by mists condensed by cold,
as doth a stream which gains and loses breath;
but issues from a sure and constant fount,
which by the will of God regains as much
as, open on both sides, it poureth forth.
On this side with a virtue it descends,
which takes from men all memory of sin;
on the other it restoreth that of all

Quinci Letè; così dall' altro lato 130
Eunoè si chiama; e non adopra,
se quinci e quindi pria non è gustato.
A tutt' altri sapori esto e di sopra; 133
ed avvegna ch' assai possa esser sazia
la sete tua, perch' io più non ti scopra,
darotti un corollario ancor per grazia; 136
nè credo che il mio dir ti sia men caro,
se oltre promission teco si spazia.
Quelli che anticamente poetaro 139
l' Età dell' Oro e suo stato felice,
forse in Parnaso esto loco sognaro.
Qui fu innocente l' umana radice; 142
qui primavera sempre ed ogni frutto;
nèttare è questo, di che ciascun dice."
Io mi rivolsi a dietro allora tutto 145
a' miei Poeti, e vidi che con riso
udito avevan l' ultimo costrutto;
poi alla bella Donna tornai 'l viso. 148

good deeds. On this side it is Lethe called,
on the other Eunoë, and worketh not,
till tasted both on this side and on that.
This greater is than are all other savors;
and though thy thirst might be completely sated,
should I reveal no more to thee, I 'll give thee
a corollary as a further grace;
nor do I think my words will be less dear
to thee, should they extend beyond my promise.

Those who in ancient times sang of the Age
of Gold, and of its happy state, perchance
dreamed on Parnassus of this very place.
Here was the root of mankind innocent;
spring's flowers and every fruit are always here;
the nectar this, whereof all poets speak."

Thereat I turned around and, having faced
my Poets, I perceived that they had heard
this last interpretation with a smile;
then toward the Lady beautiful I turned my face.

PURGATORY XXIX

Paradiso Terrestre. Il Fiume Letè
Il Trionfo della Chiesa

Cantando comme donna innamorata,
continuò col fin di sue parole:
"*Beati, quorum tecta sunt peccata!*"
E come ninfe che si givan sole 4
per le salvatiche ombre, desiando
qual di veder, qual di fuggir lo sole;
allor si mosse contra il fiume, andando 7
su per la riva, ed io pari di lei,
picciol passo con picciol seguitando.
Non eran cento tra i suo' passi e i miei, 10
quando le ripe igualmente dièr vòlta
per modo, ch' a levante mi rendei.
Nè anco fu così nostra via molta, 13
quando la Donna tutta a me si torse,
dicendo: "Frate mio, guarda ed ascolta!"
Ed ecco un lustro subito trascorse 16
da tutte parti per la gran foresta,
tal, che di balenar mi mise in forse;
ma perchè il balenar, come vien, resta, 19
e quel, durando, più e più splendeva,
nel mio pensar dicea: "Che cosa è questa?"

PURGATORY XXIX

Terrestrial Paradise. The River Lethe
The Mystic Pageant of the Church

Singing as an enamoured lady would,
when once her words were ended, she went on:
" *Blessèd are they whose sins are covered up!* "
And like the nymphs who used to go alone
through woodland shades, desiring, one to see,
the other to avoid, the sun; she then
moved counter to the stream's course, going up
along its bank, and I at even pace,
matching her little steps with steps as small.
Her paces were with mine not yet a hundred,
when both the margins equally were bent
in such a way, that toward the East I faced.
Nor had we yet as far again moved on,
when round toward me the Lady wholly turned,
and said: " My brother, look and listen now! "
And lo, so bright a luster suddenly
traversed the mighty wood in all directions,
that I of lightning was compelled to think;
but since this ceases as it comes, while that,
the longer it endured, the brighter grew,
within me I kept saying: " What is this ? "

Ed una melodia dolce correva 22
per l' aer luminoso; onde buon zelo
mi fe' riprender l' ardimento d' Eva,
che là dove ubbidìa la terra e il Cielo, 25
femmina sola e pur testè formata,
non sofferse di star sotto alcun velo;
sotto il qual se devota fosse stata, 28
avrei quelle ineffabili delizie
sentite prima, e più lunga fiata.
Mentr' io m' andava tra tante primizie 31
dell' eterno piacer, tutto sospeso,
e desioso ancora a più letizie,
dinanzi a noi, tal quale un fuoco acceso, 34
ci si fe' l' aer sotto i verdi rami;
e il dolce suon per canto era già inteso.
O sacrosante Vergini, se fami, 37
freddi, o vigilie mai per voi soffersi,
cagion mi sprona, ch' io mercè ne chiami.
Or convien ch' Elicona per me versi, 40
ed Uranìa m' aiuti col suo coro
forti cose a pensar mettere in versi.
Poco più oltre, sette alberi d' oro 43
falsava nel parere il lungo tratto
del mezzo ch' era ancor tra noi e loro;
ma quando fui sì presso di lor fatto, 46
che l' obbietto comun che il senso inganna,
non perdea per distanza alcun suo atto,

CANTO XXIX

And through the illumined air was running now
a gentle melody; hence righteous zeal
made me reproach the hardihood of Eve,
who, while both earth and heaven obedient were,
the only woman, and but just created,
could not endure to stay beneath a veil;
'neath which if she had but devoutly kept,
I should have tasted those unspeakable
delights before, and for a longer time.

While I mid such first fruits of bliss eternal
was going all enrapt, and eager still
for further joys,
in front of us the air
'neath the green boughs became a blazing fire,
and that sweet sound was now known as a song.

O Virgins sacrosanct, if I have ever
been hungry, cold or sleepless for your sake,
good reasons spur my claiming a reward.
For me now Helicon must pour her streams,
and with her choir Urania give me help
to set in verse things difficult to think.

A little further on, the lengthy space
still intervening 'tween ourselves and them,
showed falsely what appeared seven trees of gold;
but when I'd drawn so near to them, that now
the common object which deceiveth sense,
because of distance lost no attribute;

la virtù ch' a ragion discorso ammanna, 49
  sì com' elli eran candelabri apprese,
  e nelle voci del cantare '*Osanna!*'
Di sopra fiammeggiava il bello arnese 52
  più chiaro assai che luna per sereno
  di mezza notte nel suo mezzo mese.
Io mi rivolsi d' ammirazion pieno 55
  al buon Virgilio, ed esso mi rispose
  con vista carca di stupor non meno.
Indi rendei l' aspetto all' alte cose, 58
  che si moveano incontro a noi sì tardi,
  che foran vinte da novelle spose.
La Donna mi sgridò: "Perchè pur ardi 61
  sì nell' aspetto delle vive luci,
  e ciò che vien diretro a lor non guardi?"
Genti vid' io allor, com' a lor duci, 64
  venire appresso, vestite di bianco;
  e tal candor di qua giammai non fuci.
L' acqua splendeva dal sinistro fianco, 67
  e rendea a me la mia sinistra costa,
  s' io riguardava in lei, come specchio anco.
Quand' io dalla mia riva ebbi tal posta, 70
  che solo il fiume mi facea distante,
  per veder meglio, ai passi diedi sosta,
e vidi le fiammelle andar davante, 73
  lasciando dietro a sè l' aer dipinto,
  e di tratti pennelli avean sembiante;

the virtue which prepares discourse for reason
perceived that they were candlesticks, and heard
'*Hosanna!*' in the voices of the song.
Above, the fair array flamed far more brightly
than in unclouded skies the midnight moon,
when at the middle of her monthly course.

Filled with astonishment, I turned around
to my good Virgil, and he answered me
with looks no less with wonder fraught. I then
gazed back again at those exalted things,
which toward us moved so slowly, that outrun
they would have been by newly wedded brides.

The Lady chided me: "Why dost thou gaze
so ardently at those bright lights alone,
and dost not look at that which follows them?

I then saw people who were coming on,
as if behind their leaders, clothed in white;
and never was such whiteness here on earth.
The water was resplendent on my left,
and, like a mirror, if I looked in it,
reflected back my body's left to me.

When I was on my bank so placed, that now
only the river kept me at a distance,
I checked my steps that I might better see,
and I beheld the little flames advance,
leaving the air behind them bright with color,
and look like strokes a painter's brush had drawn;

sì che lì sopra rimanea distinto 76
di sette liste, tutte in quei colori
onde fa l' arco il sole e Delia il cinto.
Questi ostendali dietro eran maggiori 79
che la mia vista; e, quanto al mio avviso,
dieci passi distavan quei di fuori.
Sotto così bel ciel, com' io diviso, 82
ventiquattro Seniori, a due a due,
coronati venìan di fiordaliso.
Tutti cantavan: "Benedetta tùe 85
nelle figlie d' Adamo, e benedette
sieno in eterno le bellezze tue!"
Poscia che i fiori e l' altre fresche erbette, 88
a rimpetto di me dall' altra sponda,
liberi fur da quelle genti elette,
sì come luce luce in ciel seconda, 91
vennero appresso lor quattro Animali,
coronati ciascun di verde fronda.
Ognuno era pennuto di sei ali; 94
le penne piene d' occhi; e gli occhi d'Argo,
se fosser vivi, sarebber cotali.
A descriver lor forme più non spargo 97
rime, Lettor; ch' altra spesa mi strigne
tanto, che a questa non posso esser largo.
Ma leggi Ezechiel, che li dipigne 100
come li vide dalla fredda parte
venir con vento, con nube e con igne;

so that, above, the air remained marked out
by seven long bands, all in the hues wherewith
the sun his bow, and Delia makes her belt.
These standards further to the rear extended
than I could see; as far as I could judge,
the outermost ten paces were apart.
There now were coming 'neath as fair a sky
as I describe here, four and twenty Elders,
two at a time, and crowned with fleur-de-lys.
And all of them were saying: "Blest be thou
'mong Adam's daughters, aye, and blessèd be
throughout eternity thy beauty's charms!"
After the flowers and other tender blooms
in front of me upon the other bank,
had been set free from that elected folk,
as in the sky star follows after star,
so after these, four living Creatures came,
each with a wreath of verdant foliage crowned.
And each of them was feathered with six wings,
their feathers full of eyes; and these were such,
as, were they living, Argus' eyes would be.
I 'll waste no more rhymes, Reader, to describe
their forms; for other spending so constrains me,
that I in this one cannot be profuse.
But read thou in Ezechiel, who depicts them,
as from the sky's cold parts he saw them move,
accompanied by wind, and clouds and fire;

e quali i troverai nelle sue carte, 103
tali eran quivi, salvo ch' alle penne
Giovanni è meco, e da lui si diparte.
Lo spazio dentro a lor quattro contenne 106
un Carro, in su due ruote, trionfale,
ch' al collo d' un Grifon tirato venne.
Esso tendea in su l' una e l' altr' ale 109
tra la mezzana e le tre e tre liste,
sì ch' a nulla, fendendo, facea male;
tanto salivan, che non eran viste. 112
Le membra d' oro avea quanto era uccello,
e bianche l' altre, di vermiglio miste.
Non che Roma di carro così bello 115
rallegrasse Affricano, ovvero Augusto,
ma quel del Sol sarìa pover con ello;—
quel del Sol, che, sviando, fu combusto 118
per l' orazion della Terra devota,
quando fu Giove arcanamente giusto.
Tre Donne in giro, dalla destra rota, 121
venìan danzando; l' una tanto rossa,
ch' appena fora dentro al fuoco nota;
l' altr' era come se le carni e l' ossa 124
fossero state di smeraldo fatte;
la terza parea neve testè mossa;
ed or parevan dalla bianca tratte, 127
or dalla rossa; e dal canto di questa
l' altre toglìean l' andare e tarde e ratte.

and such as in his pages thou wilt find them,
such were they here, except that, as to wings,
John is with me, and disagrees with him.
The space extending 'tween the four contained
a triumph-Chariot moving on two wheels,
which came along drawn by a Griffon's neck.
Both of His wings the latter stretched on high
'tween the mid banner and the three and three,
so that, by cleaving it, He injured none;
so high they rose that they were lost to sight.
His members were of gold as far as bird
He was, and white the others mixed with red.
Not only Rome ne'er with so fair a Car
made Africanus or Augustus glad,
but ev'n the Sun's were poor, compared with this —
the Sun's, which, when it lost its way, was burned
in answer to the suppliant Earth's request,
when Jupiter inscrutably was just.
At its right wheel three Ladies in a ring
came dancing on; the first so red, that hardly
would she be noticed, if in fire she were;
and such the second was, as if her flesh
and very bones were made of emerald;
the third one looked like newly fallen snow;
and now led by the white one they appeared,
now by the red; and from the latter's song
the others took their time, both slow and fast.

Dalla sinistra, quattro facean festa, 130
in porpora vestite, dietro al modo
d' una di lor ch' avea tre occhi in testa.
Appresso tutto il pertrattato nodo, 133
vidi due Vecchi in abito dispàri,
ma pari in atto ed onesto e sodo;
l'un si mostrava alcun de' famigliari 136
di quel sommo Ippocràte che Natura
agli animali fe' ch' ell' ha più cari;
mostrava l' altro la contraria cura 139
con una spada lucida ed acuta,
tal, che di qua dal rio mi fe' paura.
Poi vidi quattro in umile paruta; 142
e, diretro da tutti, un Veglio solo
venir, dormendo, con la faccia arguta.
E questi sette col primaio stuolo 145
erano abituati; ma di gigli
d' intorno al capo non facevan brolo,
anzi di rose e d' altri fior vermigli; 148
giurato avrìa poco lontano aspetto,
che tutti ardesser di sopra da' cigli.
E quando il Carro a me fu a rimpetto, 151
un tuon s' udì; e quelle genti degne
parvero aver l' andar più interdetto,
fermandos' ivi con le prime insegne. 154

Upon the left hand four, in purple clothed,
were making glad, according to the gait
of one of them with three eyes in her head.

Behind the whole group I have here described,
two old men I beheld, unlike in clothes,
but like in mien, both dignified and grave;
one showed himself a pupil of that great
Hippocrates, whom for the animals
she loves most dearly, Nature made; the other
revealed the opposite intention with a sword
so glittering and sharp, that though I stood
on this side of the stream, it caused me fear.

Then four I saw who were of humble mien;
and, back of all, an agèd, keen-faced man
advancing by himself and lost in sleep.

These seven were robed in garments which resembled
those of the primal company, though on their heads
they wore not lily garlands, but were crowned
with roses and with other crimson flowers;
a distant sight of them had made one swear
that all on fire they were above their brows.

And when the Chariot was abreast of me,
thunder was heard; whereat those worthy people
appeared to have advance forbidden them,
and stopped there with the standards in their van.

PURGATORIO XXX

Paradiso Terrestre. Letè
Apparizione di Beatrice. Scomparsa di Virgilio

Quando il Settentrion del primo cielo,
che nè occaso mai seppe nè òrto,
nè d' altra nebbia, che di colpa, velo,
e che faceva lì ciascuno accorto
di suo dover, come il più basso face
qual timon gira per venire a porto,
fermo s' affisse; la gente verace,
venuta prima tra il Grifone ed esso,
al Carro volse sè, come a sua pace;
ed un di loro, quasi dal Ciel messo,
"*Veni, sponsa, de Libano!*" cantando,
gridò tre volte, e tutti gli altri appresso.
Quali i beati al novissimo bando
surgeran presti ognun di sua caverna,
la rivestita voce alleluiando;
cotali in su la divina Basterna
si levàr cento, *ad vocem tanti senis*,
ministri e messaggier di vita eterna.
Tutti dicean: "*Benedictus qui venis!*"
e, fior gittando di sopra e d' intorno:
"*Manibus o date lilia plenis!*"

PURGATORIO XXX

Terrestrial Paradise. Lethe
Appearance of Beatrice. Disappearance of Virgil

When the Septentrion of the highest heaven, —
which never either setting knew, or rising,
or veil of other mist than that of guilt,
and which was causing every creature there
to know his duty, as the lower one
makes him who turns the helm to reach a port, —
stopped suddenly; the people of the truth,
who first had come between it and the Griffon,
turned around toward the Car, as toward their peace;
and one of them, as though from Heaven sent down,
sang thrice aloud: "*Come thou from Lebanon,*
my spouse!" and all the rest sang after him.

As at the last trump-call each of the blest
will quickly rise from out his tomb, and sing
the Halleluiah with a voice regained;
even so there rose upon the Car divine,
at such an elder's voice, a hundred servants
and message-bearers of eternal life.
They all were saying: "*Blest be thou that comest!*"
and, strewing flowers on high and all around,
"*Oh, scatter forth your lilies with full hands!*"

Io vidi già nel cominciar del giorno
la parte oriental tutta rosata
e l' altro ciel di bel sereno adorno;
e la faccia del sol nascere ombrata
sì, che, per temperanza di vapori,
l' occhio la sostenea lunga fiata;
così dentro una nuvola di fiori,
che dalle mani angeliche saliva
e ricadeva in giù dentro e di fuori,
sopra candido vel cinta d' oliva,
Donna m' apparve, sotto verde manto
vestita di color di fiamma viva.
E lo spirito mio, che già cotanto
tempo era stato, che alla sua presenza
non era di stupor, tremando, affranto,
senza degli occhi aver più conoscenza,
per occulta virtù che da lei mosse,
d' antico amor sentì la gran potenza.
Tosto che nella vista mi percosse
l' alta virtù che già m' avea trafitto
prima ch' io fuor di puerizia fosse,
volsimi alla sinistra col rispitto
col quale il fantolin corre alla mamma,
quando ha paura, o quando egli è afflitto,
per dicere a Virgilio " Men che dramma
di sangue m' è rimaso, che non tremi;
conosco i segni dell' antica fiamma! "

CANTO XXX

I 've seen ere now when day began to dawn,
the eastern skies all rosy, and the rest
adorned with beauty and serenity;
and then the sun rise with its face o'ershadowed
in such a way that, through the tempering
of mists, the human eye could long endure it;
so likewise standing in a cloud of flowers,
which rose from angel hands, and fell again
within and out the Car, a Lady, crowned
with a wreath of olives o'er a pure white veil,
appeared before me, 'neath a cloak of green,
clothed with the color of a living flame.

My spirit hereupon, which for so long
a time had not been trembling in her presence,
or felt itself all broken down with awe,
with no more knowledge of her by mine eyes,
but through a hidden virtue issuing from her,
felt the great power of the olden love.

As soon as that high virtue smote my sight,
which formerly had pierced me through and through,
ere I had passed beyond my boyhood's years,
round to the left I turned me with the trust
wherewith an infant to its mother runs,
whenever terrified or in distress,
to say to Virgil: " Less now than a drachm
of blood remains in me that is not trembling;
I feel the tokens of the olden flame."

Ma Virgilio n' avea lasciati scemi
di sè, Virgilio, dolcissimo Padre,
Virgilio, a cui per mia salute die' mi;
nè quantunque perdeo l' antica madre,
valse alle guancie nette di rugiada,
che, lagrimando, non tornasser adre.
" Dante, perchè Virgilio se ne vada,
non pianger anco, non piangere ancora;
chè pianger ti convien per altra spada."
Quasi ammiraglio, che in poppa ed in prora
viene a veder la gente che ministra
per gli altri legni, ed a ben far l' incuora;
in su la sponda del Carro sinistra,
quando mi volsi al suon del nome mio,
che di necessità qui si registra,
vidi la Donna che pria m' apparìo
velata sotto l' angelica festa,
drizzar gli occhi vèr me di qua dal rio.
Tutto che il vel che le scendea di testa,
cerchiato dalla fronde di Minerva,
non la lasciasse parer manifesta;
regalmente nell' atto ancor proterva
continuò, come colui che dice,
e il più caldo parlar dietro si serva:
" Guardaci ben! Ben sem, ben sem Beatrice!
Come degnasti d' accedere al Monte?
Non sapèi tu che qui è l' uom felice?"

CANTO XXX

But Virgil now had left us of himself
deprived, Virgil, my dearest father, Virgil,
to whom for my salvation I had giv'n me;
nor yet did all our ancient mother lost
avail to keep my cheeks, though cleansed with dew,
from turning dark again because of tears.
" Dante, though Virgil leave, weep thou not yet,
weep thou not yet; for thou wilt need to weep
by reason of another sword than this."
Even as an admiral, who, both on stern
and prow, comes to behold the men that serve
on the other ships, and urge them to do well;
so likewise on the left side of the Car,
when I had turned around me at the sound
of mine own name, which here must needs be mentioned,
I saw the Lady who had first appeared
concealed beneath the Angels' festival,
direct her eyes toward me across the stream.
Although the veil, which from her head hung down,
encircled by Minerva's olive leaves,
did not allow her to appear distinctly;
she went on royally, still stern in mien,
as one doth who, when speaking, holdeth back
his warmest words: " Look at us well, for we,
indeed, are, we, indeed, are Beatrice!
How wast thou able to approach the Mountain ?
Didst thou not know that man is happy here ? "

Gli occhi mi cadder giù nel chiaro fonte;
ma, veggendomi in esso, i trassi all' erba,
tanta vergogna mi gravò la fronte!
Così la madre al figlio par superba,
com' ella parve a me, perchè d' amaro
sente il sapor della pietade acerba.
Ella si tacque, e gli Angeli cantaro
di subito: " *In te, Domine, speravi* ";
ma oltre ' *pedes meos*' non passaro.
Sì come neve tra le vive travi
per lo dosso d' Italia si congela,
soffiata e stretta dalli venti Schiavi;
poi, liquefatta, in sè stessa trapela,
pur che la terra che perde ombra, spiri,
sì che par fuoco fonder la candela;
così fui senza lagrime e sospiri
anzi il cantar di que' che notan sempre
dietro alle note degli eterni giri;
ma poi che intesi nelle dolci tempre
lor compatire a me, più che se detto
avesser ' Donna, perchè sì lo stempre ? ',
lo gel che m' era intorno al cor ristretto,
spirito ed acqua fèssi, e con angoscia
per la bocca e per gli occhi uscì del petto.
Ella, pur ferma in su la detta coscia
del Carro stando, alle sustanzie pie
volse le sue parole così poscia:

CANTO XXX

My lowered eyes fell on the limpid stream;
but when I saw myself reflected there,
I drew them to the grass, so great the shame
that weighed my forehead down! As to her child
a mother seems severe, so she to me,
for bitter tastes the savor of harsh pity.

Silent she kept, then suddenly the Angels
chanted: " *In Thee, Lord, have I set my trust*,"
but further than " *my feet* " they did not go.

Even as the snow among the living beams
grown on the back of Italy is frozen,
when blown and hardened by Slavonian winds;
and then, when melting, trickles through itself,
if but the land that loses shadows breathe,
and thus seems like a fire that melts a candle;
ev'n so was I with neither tears nor sighs,
before the song of those who ever tune
their notes to music of eternal spheres.

But when I heard in their sweet harmonies
the sympathy they had for me, far more
than had they said: " Why, Lady, shame him so ? "
the ice bound tightly round my heart was turned
to breath and water, and through mouth and eyes
issued with anguish from my inmost breast.

Then she, still standing motionless
upon the same side of the Car, addressed
those sympathetic creatures with these words:

" Voi vigilate nell' eterno dìe, 103
sì che notte nè sonno a voi non fura
passo che faccia il secol per sue vie;
onde la mia risposta è con più cura 106
che m' intenda colui che di là piagne,
perchè sia colpa e duol d' una misura.
Non pur per ovra delle rote magne, 109
che drizzan ciascun seme ad alcun fine,
secondo che le stelle son compagne;
ma per larghezza di grazie divine, 112
che sì alti vapori hanno a lor piova,
che nostre viste là non van vicine;
questi fu tal nella sua vita nuova 115
virtualmente, ch' ogni abito destro
fatto averebbe in lui mirabil prova.
Ma tanto più maligno e più silvestro 118
si fa il terren col mal seme e non colto,
quant' egli ha più del buon vigor terrestro.
Alcun tempo il sostenni col mio vólto; 121
mostrando gli occhi giovinetti a lui,
meco il menava in dritta parte vòlto.
Sì tosto come in su la soglia fui 124
di mia seconda etade, e mutai vita,
questi si tolse a me, e diessi altrui.
Quando di carne a spirto era salita, 127
e bellezza e virtù cresciuta m' era,
fu' io a lui men cara e men gradita;

CANTO XXX

" Ye keep your watches through the eternal day,
so that nor night nor slumber robs from you
one step the world may take upon its course;
my answer, hence, is made with greater care,
that he, who yonder weeps, may understand,
and guilt and sorrow of one measure be.
Not only through the work of those great spheres,
which to some end directly guide each seed,
according as the stars are its companions;
but through the bounty of the Grace divine,
which for its rain hath clouds so very high,
our eyes cannot approach them; this one here
was such potentially in early life,
that all right dispositions would have had
wondrous results in him. But all the more
malign and savage doth a soil become,
when sown with evil seed and left untilled,
the better and more vigorous it is.
I for a while sustained him with my face;
and showing him my youthful eyes, I led him
along with me turned in the right direction.
But when the threshold of my second age
I reached, and changed my life, he took himself
away from me, and gave himself to others.
And when from flesh to spirit I had risen,
and beauty and virtue had increased in me,
less dear and pleasing was I then to him;

e volse i passi suoi per via non vera, 130
imagini di ben seguendo false,
che nulla promission rendono intera.
Nè l' impetrare spirazion mi valse, 133
con le quali ed in sogno ed altrimenti
lo rivocai; sì poco a lui ne calse!
Tanto giù cadde, che tutti argomenti 136
alla salute sua eran già corti,
fuor che mostrargli le perdute genti.
Per questo visitai l' Uscio dei morti, 139
ed a colui che l' ha quassù condotto,
li preghi miei, piangendo, furon porti.
Alto Fato di Dio sarebbe rotto, 142
se Letè si passasse e tal vivanda
fosse gustata senza alcuno scotto
di pentimento che lagrime spanda." 145

and o'er an untrue path he turned his steps,
following deceitful images of good,
which naught that they have promised pay in full.
Nor yet did it avail me to obtain
the inspirations, wherewith both in dreams
and otherwise I called him back; he cared
so little for them! So low down he fell,
that short were now all means for his salvation,
save showing him the people that are lost.
I visited the Gateway of the dead
for this, and unto him who guided him
up hither, fraught with tears, my prayers were borne.
God's high, fate-ordered Will would broken be,
if Lethe should be passed, and should such food
be tasted without paying first the scot
of penitence made manifest by tears."

PURGATORIO XXXI

Paradiso Terrestre. Confessione di Dante
Immersione nel Letè. Beatrice Svelata

" O tu che sei di là dal fiume sacro,"
volgendo suo parlare a me per punta,
che pur per taglio m' era paruto acro,
ricominciò seguendo senza cunta, 4
" di', di' se questo è vero! A tanta accusa
tua confession conviene esser congiunta."
Era la mia virtù tanto confusa, 7
che la voce si mosse, e pria si spense,
che dagli organi suoi fosse dischiusa.
Poco sofferse; poi disse: " Che pense? 10
Rispondi a me; chè le memorie triste
in te non sono ancor dall' acqua offense."
Confusione e paura, insieme miste, 13
mi pinsero un tal 'sì' fuor della bocca,
al quale intender fur mestier le viste.
Come balestro frange, quando scocca 16
da troppa tesa, la sua corda e l' arco,
e con men foga l' asta il segno tocca;
sì scoppia' io sott' esso grave carco, 19
fuori sgorgando lagrime e sospiri,
e la voce allentò per lo suo varco.

PURGATORIO XXXI

Terrestrial Paradise. Dante's Confession
His Immersion in Lethe. Beatrice Unveiled

" O thou that art across the sacred stream,"
toward me directing with its point her speech,
which even edgewise had seemed sharp to me,
continuing, she began without delay:
" Say, say if this be true, to such a charge
must thy confession be united now."
My strength was so confounded, that my voice
began to move, and wholly died away,
ere by its organs it had been released.
A while she bore it; then: " What thinkest thou ? "
she said, " Reply; for thy sad memories
are not extinguished by the water yet."
Perplexity and fear together mixed
extorted such a ' Yes ' from out my mouth,
that eyes to hear its utterance were required.
Even as a crossbow breaks its cord and bow,
whenever with too great a tension shot,
and with less force the arrow strikes its mark;
so 'neath that heavy burden I broke down,
and as I poured forth gushing tears and sighs,
my voice more slowly through its passage came.

Ond' ella a me: " Per entro i miei desiri,
che ti menavano ad amar lo Bene
di là dal qual non è a che s' aspiri,
quai fosse attraversate o quai catene
trovasti, per che del passare innanzi
dovessiti così spogliar la spene?
E quali agevolezze o quali avanzi
nella fronte degli altri si mostraro,
per che dovessi lor passeggiare anzi?"
Dopo la tratta d' un sospiro amaro,
appena ebbi la voce che rispose,
e le labbra a fatica la formaro.
Piangendo dissi: " Le presenti cose
col falso lor piacer volser miei passi,
tosto che il vostro viso si nascose."
Ed ella: " Se tacessi, o se negassi
ciò che confessi, non fora men nota
la colpa tua; da tal Giudice sàssi!
Ma, quando scoppia dalla propria gota
l' accusa del peccato, in nostra corte
rivolge sè contra il taglio la ruota.
Tuttavia, perchè mo vergogna porte
del tuo errore, e perchè altra volta
udendo le sirene sie più forte,
pon giù il seme del piangere, ed ascolta;
sì udirai come in contraria parte
mover doveati mia carne sepolta.

CANTO XXXI

Then she: " Across the paths which I desired,
and which were leading thee to love the Good,
beyond which there is nothing one can wish,
what trenches didst thou find, or hindering chains,
for which thou thus must needs despoil thyself
of hope of further progress on thy way?
What luring charms or what advantages
displayed themselves upon the brows of others,
that thou shouldst pay thy passing court to them?"
Thereat, when I had heaved a bitter sigh,
I scarcely had the voice to make an answer,
and painfully my lips gave form to it.
Weeping, I said: " Things of the present turned
with their delusive joy my steps aside,
as soon as e'er your face was hid from me."
" Hadst thou been silent, or hadst thou denied"
said she, " what thou confessest, no less clear
would be thy guilt, since known by such a Judge.
But when self-accusation of one's sin
from one's own cheek breaks forth, in this our court
the wheel is turned to blunt the sharpened edge.
And yet, that for thy fault thou mayst be now
the more ashamed, and that, when thou again
shalt hear the sirens, thou mayst stronger be,
desist thou now from sowing tears, and hark;
so shalt thou hear o'er what a different path
my buried body should have moved thy feet.

Mai non t' apresentò Natura o arte
piacer, quanto le belle membra in ch' io
rinchiusa fui, e sono in terra sparte;
e se il sommo piacer sì ti fallìo
per la mia morte, qual cosa mortale
dovea poi trarre te nel suo desìo ?
Ben ti dovevi, per lo primo strale
delle cose fallaci, levar suso
diretro a me, che non era più tale.
Non ti dovea gravar le penne in giuso,
ad aspettar più colpi, o paragoletta,
o altra vanità con sì breve uso.
Nuovo augelletto due o tre aspetta;
ma dinanzi dagli occhi dei pennuti
rete si spiega indarno o si saetta."
Quali i fanciulli, vergognando, muti
con gli occhi a terra stannosi, ascoltando,
e sè riconoscendo, e ripentuti;
tal mi stav' io; ed ella disse: " Quando
per udir se' dolente, alza la barba,
e prenderai più doglia riguardando."
Con men di resistenza si dibarba
robusto cerro, ovvero al nostral vento,
ovvero a quel della terra di Iarba,
ch' io non levai al suo comando il mento;
e quando per la barba il viso chiese,
ben conobbi il velen dell' argomento.

CANTO XXXI

Nature ne'er showed thee, nor did art, such beauty
as did the pleasing members which enclosed me,
and which are scattered now, dissolved in earth;
hence if the highest pleasure failed thee thus
by reason of my death, what mortal thing
should afterward have drawn thee to desire it ?
At the first arrow of deceitful things
thou surely oughtest to have risen up
to follow me, who was no longer such.
Thy wings, at least, should not have been weighed down,
to wait for further blows from some young girl,
or other vain thing of as brief a use.
A young bird waits for two blows or for three;
but 'fore the eyes of fully feathered birds
a net is spread or arrow shot in vain."

As children who are silent when ashamed,
and with their eyes upon the ground, keep list'ning,
and conscience-stricken and repentant are;
so I remained; and she: " Since thou art grieved
because of hearing me, lift up thy beard,
and thou from seeing shalt receive more grief."

With less resistance is a sturdy oak
uprooted, either by our native wind,
or by the wind that blows from Jarba's land,
than I at her behest raised up my chin;
and when by ' beard ' she asked to see my face,
I well perceived the venom in her words.

E come la mia faccia si distese, 76
posarsi quelle prime creature
da loro aspersion l' occhio comprese;
e le mie luci, ancor poco sicure, 79
vider Beatrice volta in su la Fiera,
ch' è sola una persona in due nature.
Sotto suo velo ed oltre la riviera 82
vincer pareami più sè stessa antica,
vincer, che l' altre qui, quand' ella c' era.
Di pentér sì mi punse ivi l' ortica, 85
che, di tutt' altre cose, qual mi torse
più nel suo amor, più mi si fe' nemica.
Tanta riconoscenza il cuor mi morse, 88
ch' io caddi vinto; e quale allora femmi,
sàlsi colei che la cagion mi porse.
Poi, quando il cuor di fuor virtù rendemmi, 91
la Donna ch' io avea trovata sola,
sopra me vidi, e dicea: "Tiemmi! Tiemmi!"
Tratto m' avea nel fiume infino a gola, 94
e, tirandosi me dietro, sen giva
sovr' esso l' acqua, lieve come spola.
Quando fui presso alla beata riva, 97
'*Asperges me*' sì dolcemente udissi,
ch' io nol so rimembrar, non ch' io lo scriva.
La bella Donna nelle braccia asprissi, 100
abbracciommi la testa, e mi sommerse
ove convenne ch' io l' acqua inghiottissi.

CANTO XXXI

Thereafter when my face was raised again,
I saw that those first creatures were at rest
from strewing flowers; and thereupon mine eyes,
which were as yet but partially assured,
saw Beatrice turned toward the Animal
which in two natures one sole person is.
Though 'neath her veil and 'cross the stream, it seemed
to me that she surpassed her old-time self,
more than she did all others, when on earth.

So pricked me now the nettle of repentance,
that, of all other things, what turned me most
unto its love, became to me most hostile.
Whereat such great contrition gnawed my heart,
that, overcome, I fell; and what I then
became, she knows who gave me cause for it.

Then, when my heart restored my outward strength,
I saw the Lady I found alone, above me,
saying: "Hold on to me! Hold on to me!"

Into the stream she had already borne me
up to my neck, and, dragging me behind her,
light as a shuttle o'er its top was moving.
When I was near the blessèd shore, I heard:
'*Purge me with hyssop*' said in tones so sweet,
that far from writing, I can not recall it.

The lovely Lady, stretching out her arms,
embraced my head, and plunged me in the stream
so far, that I was forced to drink its water.

Indi mi tolse, e bagnato m' offerse 103
dentro alla danza delle quattro belle;
e ciascuna del braccio mi coperse.
" Noi sem qui ninfe, e nel ciel semo stelle; 106
pria che Beatrice discendesse al mondo,
fummo ordinate a lei per sue ancelle.
Merrenti agli occhi suoi; ma nel giocondo 109
lume ch' è dentro, aguzzeranno i tuoi
le tre di là, che miran più profondo."
Così cantando cominciaro; e poi 112
al petto del Grifon seco menàrmi,
ove Beatrice volta stava a noi.
Disser: " Fa' che le viste non risparmi; 115
posto t' avem dinanzi agli smeraldi
onde Amor già ti trasse le sue armi."
Mille desiri più che fiamma caldi 118
strinsermi gli occhi agli occhi rilucenti,
che pur sopra il Grifone stavan saldi.
Come in lo specchio il sol, non altrimenti 121
la doppia Fiera dentro vi raggiava,
or con uni, or con altri reggimenti.
Pensa, Lettor, s' io mi maravigliava, 124
quando vedea la cosa in sè star queta,
e nell' idolo suo si trasmutava.
Mentre che, piena di stupore e lieta, 127
l' anima mia gustava di quel cibo,
che, saziando di sè, di sè asseta;

Drawing me thence, she set me when thus bathed
within the dance-ring of the lovely four;
and each of them embraced me with her arm.
" Nymphs are we here, and in the sky are stars;
ere Beatrice came down into the world
we were ordained to be her maids. We 'll lead thee
to see her eyes; but, for the joyous light
therein, the three upon the other side,
who more profoundly gaze, will sharpen thine."
Thus singing they began; and thereupon
they led me with them to the Griffon's breast,
where, turning toward us, Beatrice remained.
And " See to it that thou spare not thine eyes; "
they said, " before the emeralds we have set thee,
whence Love of old against thee drew his shafts."
A thousand wishes hotter far than flames
bound mine eyes fast to those resplendent eyes,
which on the Griffon set their steady gaze.
As in a glass the sun, not otherwise
the two-fold Animal was gleaming in them,
at first in one, then in another way.
Think, Reader, if I wondered, when I saw
that It was keeping quiet in Itself,
while in Its image It was changing form.
While, glad and with amazement filled, my soul
was tasting of the food, which, while it sates,
still causes thirst and hunger for itself;

sè dimostrando di più alto tribo 130
negli atti, l' altre tre si fèro avanti,
danzando al loro angelico caribo.
" Volgi, Beatrice, volgi gli occhi santi " 133
era la sua canzone, " al tuo fedele,
che, per vederti, ha mossi passi tanti!
Per grazia fa' noi grazia che disvele 136
a lui la bocca tua, sì che discerna
la seconda bellezza che tu cele! "
O Isplendor di viva Luce eterna, 139
chi pallido si fece sotto l' ombra
sì di Parnaso, o bevve in sua cisterna,
che non paresse aver la mente ingombra, 142
tentando a render te, qual tu paresti
là dove armonizzando il Ciel t' adombra,
quando nell' aere aperto ti solvesti ? 145

proving themselves to be of higher rank
by reason of their deeds, the other three
came dancing to their angel roundelay.
" Turn thou," their song was, " turn thou, Beatrice,
thy holy eyes upon thy faithful one,
who hath, to see thee, ta'en so many steps.
Kindly do us the favor to unveil
thy mouth to him, that he may thus perceive
the second loveliness which thou dost hide."
O Splendor of eternal living Light,
who, 'neath Parnassus' shades, e'er grew so pale,
or from its cistern e'er so deeply drank,
as not to feel bewildered in his mind,
should he attempt to paint what thou didst seem,
when, symbolized by Heaven's own harmonies,
thou didst reveal thee in the open air ?

PURGATORIO XXXII

Paradiso Terrestre. Vicende e Trasformazione del Carro. La Meretrice ed il Gigante

Tanto eran gli occhi miei fissi ed attenti
a disbramarsi la decenne sete,
che gli altri sensi m' eran tutti spenti;
ed essi quinci e quindi avean parete 4
di non caler, così lo santo riso
a sè trae' li con l' antica rete;
quando per forza mi fu volto il viso 7
vèr la sinistra mia da quelle Dee,
perch' io udìa da lor un ' Troppo fiso! '
E la disposizion ch' a veder èe 10
negli occhi pur testè dal sol percossi,
senza la vista alquanto esser mi fée.
Ma poi che al poco il viso riformossi 13
(io dico ' al poco ', per rispetto al molto
sensibile onde a forza mi rimossi),
vidi in sul braccio destro esser rivòlto 16
lo glorioso esercito, e tornarsi
col sole e con le sette fiamme al vólto.
Come sotto gli scudi per salvarsi 19
volgesi schiera, e sè gira col segno,
prima che possa tutta in sè mutarsi;

PURGATORIO XXXII

Terrestrial Paradise. Vicissitudes and Transformation of the Car. The Harlot and the Giant

So steadfast were mine eyes and so intent
on gratifying their decennial thirst,
that all my other senses were asleep;
and both on this side and on that a wall
of heedlessness they had, the holy smile
so strongly drew them with the olden net;
when forcibly my face was toward my left
turned by those Goddesses, for from their lips
I now was hearing a "Too steadfastly!"
Thereat the state of vision which exists
in eyes but newly smitten by the sun,
caused me to be awhile deprived of sight.

But when my eyes were to the small accustomed,
(I say 'the small' with reference to the great
resplendence, whence perforce I turned away,)
I saw that on the right the glorious host
had wheeled, and was returning with the sun
and with the sevenfold flame in front of it.

As, to protect itself, a troop revolves
beneath its shields, and wheeleth with its flag,
before the whole of it can change direction;

quella milizia del celeste Regno 22
che precedeva, tutta trapassonne,
pria che piegasse il Carro il primo legno.
Indi alle ruote si tornàr le Donne; 25
e il Grifon mosse il benedetto carco
sì, che però nulla penna crollonne.
La bella Donna che mi trasse al varco, 28
e Stazio ed io seguitavam la rota
che fe' l' orbita sua con minor arco.
Sì passeggiando l' alta selva vòta, 31
colpa di quella ch' al Serpente crese,
temprava i passi un' angelica nota.
Forse in tre voli tanto spazio prese 34
disfrenata saetta, quanto eràmo
rimossi, quando Beatrice scese.
Io sentii mormorare a tutti: "Adamo!"; 37
poi cerchiaro una Pianta, dispogliata
di fiori e d' altra fronda in ciascun ramo.
La coma sua, che tanto si dilata 40
più, quanto più è su, fora dagl' Indi
nei boschi lor per altezza ammirata.
"Beato sei, Grifon, che non discindi 43
col becco d' esto legno dolce al gusto,
poscia che mal si torce il ventre quindi."
Così d' intorno all' Arbore robusto 46
gridaron gli altri; e l' Animal Binato:
"Sì si conserva il seme d' ogni giusto."

even so the heavenly Kingdom's soldiery
who forward were, had wholly passed us by,
before its pole had made the Chariot turn.
Back to the wheel the Ladies then returned;
and so the Griffon drew His blessèd burden,
that, though He moved, no feather of him shook.
  The Lady fair, who through the ford had drawn me,
Statius and I, were following the wheel
which made its orbit with the smaller arc.
As thus we crossed the lofty wood, unpeopled
because of her who trusted to the Serpent,
a song angelic kept our steps in time.
  A liberated arrow in three flights,
perhaps, as great a distance would have gone,
as we had moved, when Beatrice alighted.
" Adam! " I then heard murmured by them all;
they circled then around a Tree, despoiled
of flowers and other leaves on every branch.
Its crowning boughs, spread out in greater width,
the higher up they are, would for their height
be wondered at by Indians in their woods.
  " Thou, Griffon, happy art, since with Thy beak
Thou tearest not this pleasant tasting wood,
because one's belly writhes in pain therewith."
Thus round the sturdy Tree the others cried;
whereat the Double-natured Animal:
" Thus is the seed of all just deeds preserved."

E, vòlto al temo ch' Egli avea tirato, 49
trasselo al piè della vedova Frasca,
e quel di lei a lei lasciò legato.
Come le nostre piante, quando casca 52
giù la gran luce mischiata con quella
che raggia retro alla celeste Lasca,
turgide fansi, e poi si rinnovella 55
di suo color ciascuna, pria che il sole
giunga li suoi corsier sott' altra stella;
men che di rose e più che di viole 58
colore aprendo, s' innovò la Pianta,
che prima avea le ramora sì sole.
Io non lo intesi, nè qui non si canta 61
l' inno che quella gente allor cantaro,
nè la nota soffersi tutta quanta.
S' io potessi ritrar come assonnaro 64
gli occhi spietati, udendo di Siringa,
gli occhi a cui più vegghiar costò sì caro;
come pittor che con esemplo pinga, 67
disegnerei com' io m' addormentai;
ma qual vuol sia, che l' assonnar ben finga.
Però trascorro a quando mi svegliai; 70
e dico ch' un splendor mi squarciò il velo
del sonno, ed un chiamar: " Surgi! Che fai ? "
Quale a veder dei fioretti del melo 73
che del suo pomo gli Angeli fa ghiotti
e perpetue nozze fa nel Cielo,

CANTO XXXII

Then, turning toward the pole which He had drawn,
He dragged it forward to the widowed Tree,
and 'neath it left that part of it tied up.

As our plants swell, when falls the great light, mixed
with that which shines behind the heavenly Carp,
and as each thereupon renews itself
in its own color, ere the sun yokes up
his racing horses 'neath another star;
even so, a hue revealing, not as bright
as that which roses have, and more than that
of violets, that Tree renewed itself,
whose branches once had been so bare of leaves.

I understood not ('t is not sung on earth,)
the hymn which thereupon that people sang,
nor did I bear to hear the whole song through.

If I could picture how the unpitying eyes,
on hearing Syrinx' story, sleepy grew,
the eyes to which much waking cost so dear;
as doth an artist who from models paints,
would I describe how I then fell asleep;
but let whoever will, feign sleeping well.
Hence to the point I pass, when I awoke;
and say a splendor rent my slumber's veil,
and then a call: " Arise! What doest thou ? "

As Peter, John and James were led to see
some of the early blossoms of the apple,
which makes the Angels eager for its fruit,

Pietro e Giovanni e Iacopo condotti 76
e vinti, ritornaro alla parola
dalla qual furon maggior sonni rotti;
e videro scemata loro scuola 79
così di Moisè, come d' Elìa,
ed al Maestro suo cangiata stola;
tal torna' io, e vidi quella pia 82
sovra me starsi, che conducitrice
fu de' miei passi lungo il fiume pria.
E tutto in dubbio dissi: " Ov' è Beatrice ? " 85
Ond' ella: " Vedi lei sotto la Fronda
nuova sedere in su la sua radice.
Vedi la compagnia che la circonda; 88
gli altri dopo il Grifon sen vanno suso
con più dolce canzone e più profonda."
E se più fu lo suo parlar diffuso, 91
non so, però che già negli occhi m' era
quella ch' ad altro intender m' avea chiuso.
Sola sedeasi in su la terra vera, 94
come guardia lasciata lì del Plaustro,
che legar vidi alla Biforme Fiera.
In cerchio le facevan di sè claustro 97
le sette Ninfe, con quei lumi in mano
che son sicuri d' Aquilone e d' Austro.
" Qui sarai tu poco tempo silvano; 100
e sarai meco, senza fine, cive
di quella Roma onde Cristo è Romano.

and causes endless marriage-feasts in Heaven;
and, overcome, recovered at the word
whereby far greater slumbers had been broken;
and even as they perceived their company
diminished both by Moses and Elias,
and all the raiment of their Master changed;
so I, recovering, near me standing saw
that pitying Lady who before had been
the leader of my steps along the stream.
"But where is Beatrice?" all lost in doubt
I said. Whence she: "Behold her sitting there,
beneath the Tree's new leaves, upon its roots.
Behold the company surrounding her;
the rest on high behind the Griffon go,
with songs of sweeter sound and deeper theme."
I know not if at greater length her words
were poured, because now in mine eyes was she,
who hindered my attending to aught else.
On the bare ground she sat, and all alone,
left there to be the guardian of the Car
I saw the Biformed Animal tie up.
Circling, the seven Nymphs with their persons formed
a hedge for her, those lights held in their hands,
which safe from Auster are and Aquilo.
"Here for a while shalt thou a woodman be;
then without end with me a citizen
of that Rome, whereof Christ a Roman is.

Però, in pro del mondo che mal vive, 103
al Carro tieni or gli occhi, e quel che vedi,
ritornato di là, fa' che tu scrive."
Così Beatrice; ed io, che tutto ai piedi 106
de' suoi comandamenti era devoto,
la mente e gli occhi, ov' ella volle, diedi.
Non scese mai con sì veloce moto 109
foco di spessa nube, quando piove
da quel confine che più va remoto;
com' io vidi calar l' uccel di Giove 112
per l' Arbor giù, rompendo della scorza,
non che dei fiori e delle foglie nuove;
e ferì il Carro di tutta sua forza; 115
ond' ei piegò come nave in fortuna,
vinta dall' onda, or da poggia, or da orza.
Poscia vidi avventarsi nella cuna 118
del trionfal Veiculo una Volpe,
che d' ogni pasto buon parea digiuna;
ma, riprendendo lei di laide colpe, 121
la Donna mia la volse in tanta futa,
quanto sofferson l' ossa senza polpe.
Poscia, per indi ond' era pria venuta, 124
l' Aquila vidi scender giù nell' arca
del Carro, e lasciar lei di sè pennuta;
e qual esce di cuor che si rammarca, 127
tal voce uscì del Cielo e cotal disse:
" O Navicella mia, com' mal se' carca! "

Hence, for the world's sake, which lives badly, keep
thine eyes upon the Car, and what thou see'st
be sure to write, when once on earth again."

Thus Beatrice; and I, who now was wholly
devoted at the feet of her commands,
whither she wished turned both my mind and eyes.

Fire ne'er descended with so swift a motion
out of dense clouds, when from the highest region
the rain is falling, as I now beheld
the bird of Jove swoop down upon the Tree,
and break not only its new budding leaves
and blossoms, but its bark; with all his might
he smote the Chariot next; whereat it reeled,
as in a storm a ship, when by the waves
to starboard now, and now to larboard driven.

And then a she-Fox which from all good food
seemed fasting, I perceived, hurling herself
against the bottom of the triumph-Car;
but, for her ugly sins upbraiding her,
my Lady put her to such speedy flight
as was permitted by her fleshless bones.

Thereafter, whence it first had come, I saw
the Eagle down into the Chariot's ark
descend, and leave it feathered with his plumes;
and such a voice as from a suffering heart
comes forth, was that which came from Heaven, and said:
"My little Ship, how badly thou art laden!"

Poi parve a me che la terra s' aprisse
tr' ambo le ruote, e vidi uscirne un Drago,
che per lo Carro su la coda fisse;
e, come vespa che ritragge l' ago,
a sè traendo la coda maligna,
trasse del fondo, e gissen vago vago.
Quel che rimase, come di gramigna
vivace terra, della piuma, offerta
forse con intenzion sana e benigna,
si ricoperse; e funne ricoperta
e l' una e l' altra ruota e il temo in tanto,
che più tiene un sospir la bocca aperta.
Trasformato così, il Dificio santo
mise fuor teste per le parti sue,
tre sopra il temo ed una in ciascun canto.
Le prime eran cornute come bue,
ma le quattro un sol corno avean per fronte;
simile mostro visto ancor non fue.
Sicura, quasi ròcca in alto monte,
seder sopr' esso una Puttana sciolta
m' apparve, con le ciglia intorno pronte;
e come perchè non gli fosse tolta,
vidi di costa a lei dritto un Gigante;
e baciavansi insieme alcuna volta.
Ma, perchè l' occhio cupido e vagante
a me rivolse, quel feroce drudo
la flagellò dal capo infin le piante.

CANTO XXXII

Between both wheels the earth seemed opened then,
and forth from it I saw a Dragon come,
who upward through the Chariot thrust his tail;
and like a wasp which draweth back its sting,
withdrawing his bad tail, he drew away
part of its floor, and, keen for more, went off.
That which remained reclothed itself again,
as rich soil doth with grasses, with the plumes,
offered, perhaps, with wise and kind intent;
then one wheel and the other and the pole
were covered up so quickly, that a mouth
is open kept much longer by a sigh.

When thus the holy Structure was transformed,
it put forth heads upon its members, three
upon its pole, and at each corner one.
The first were horned like oxen, but the four
had on their foreheads but a single horn;
never had such a monster yet been seen.

Sitting thereon, as boldly as a fort
is seated on a lofty mountain-top,
a shameless Prostitute appeared before me,
with eyebrows that were quick to wander round;
and then, to see that none should take her from him,
I saw a Giant standing at her side;
at times they kissed each other there; but since
she turned her greedy, fickle eyes on me,
that cruel lover scourged her from her head

Poi, di sospetto pieno e d' ira crudo,
  disciolse il Mostro, e trassel per la selva
  tanto, che sol di lei mi fece scudo
alla Puttana ed alla nuova Belva.

unto her soles. Then, filled with jealousy, and cruel in his wrath, loosing the Monster, he dragged it through the wood so far away, that with this last alone he shielded me against the Harlot and unnatural Beast.

PURGATORIO XXXIII

Paradiso Terrestre. Vaticinio di Beatrice
Ultima Purificazione di Dante nel Fiume Eunoè

"*Deus, venerunt gentes*", alternando
or tre or quattro dolce salmodìa,
le Donne incominciaro, e lagrimando;
e Beatrice sospirosa e pia 4
quelle ascoltava sì fatta, che poco
più alla croce si cambiò Maria.
Ma poi che l' altre vergini dièr loco 7
a lei di dir, levata dritta in piè,
rispose, colorata come foco:
"*Modicum, et non videbitis me;* 10
et iterum, sorelle mie dilette,
modicum, et vos videbitis me."
Poi le si mise innanzi tutte e sette, 13
e dopo sè, solo accennando, mosse
me e la Donna e il Savio che ristette.
Così sen giva, e non credo che fosse 16
lo decimo suo passo in terra posto,
quando con gli occhi gli occhi mi percosse;
e, con tranquillo aspetto, "Vien più tosto," 19
mi disse, "tanto che, s' io parlo teco,
ad ascoltarmi tu sie ben disposto."

PURGATORIO XXXIII

Terrestrial Paradise. Beatrice's Prophecy
Dante's Final Purification in the River Eunoë

"*O God, the heathen folk are come,*" now three,
now four, alternately, and shedding tears,
the Ladies a sweet psalmody began;
and Beatrice with sighs of sympathy
was listening to their words with such a look,
that Mary at the cross changed little more.
But when the other maids had given way
that she might speak, she rose upon her feet,
and, colored with the hue of fire, replied;
"*A little while, and ye shall not behold me;*
and then again, belovèd sisters mine,
a little while, and me ye shall behold."
All seven she thereupon before her placed,
and, merely by a nod, behind her moved
me and the Lady, and the Sage who stayed.
She thus was going on, nor do I think
her tenth step had been set upon the ground,
when with her eyes she forcibly met mine;
then with a tranquil face she said to me:
"More quickly come, that, if I speak to thee,
for listening to me thou mayst be well placed."

Sì com' io fui, com' io doveva, seco, 22
  dissemi: " Frate, perchè non ti attenti
  a domandarmi omai venendo meco ? "
Come a color che troppo reverenti 25
  dinanzi a' suoi maggior parlando sono,
  che non traggon la voce viva ai denti,
avvenne a me, che senza intero suono 28
  incominciai: " Madonna, mia bisogna
  voi conoscete e ciò ch' ad essa è buono."
Ed ella a me: " Da tema e da vergogna 31
  voglio che tu omai ti disviluppe,
  sì che non parli più com' uom che sogna.
Sappi che il Vaso che il Serpente ruppe, 34
  fu, e non è; ma chi n' ha colpa, creda
  che vendetta di Dio non teme suppe.
Non sarà tutto tempo senza reda 37
  l' Aquila che lasciò le penne al Carro,
  per che divenne mostro e poscia preda;
ch' io veggio certamente, e però il narro, 40
  a darne tempo già stelle propinque,
  sicure d' ogni intoppo e d' ogni sbarro,
nel quale un Cinquecento Diece e Cinque, 43
  messo di Dio, anciderà la Fuia
  con quel Gigante che con lei delinque.
E forse che la mia narrazion, buia 46
  qual Temi e Sfinge, men ti persuade,
  perch' a lor modo lo intelletto attuia;

CANTO XXXIII

As soon as I was with her as I ought,
she said to me: " Why, brother, dost not venture
to question me, now that thou comest with me ? "
As unto those who show excessive reverence,
when speaking in the presence of their elders,
and therefore draw no clear voice to their teeth,
to me it happed that with imperfect tones
" Madonna," I began, " my welfare's needs
you know, and that which may be good for it."
And she to me: " From fear and bashfulness
I wish thee now to extricate thyself,
that thou mayst speak no more like one who dreams.
Know that the Vessel which the Serpent broke,
was, and is not; but let whose fault it is,
believe God's vengeance fears not human sops.
Nor shall the Eagle heirless for all time
remain, who left his feathers on the Car,
whence monstrous it became, and then a prey;
for I see well, and therefore tell it, stars
now near, and from all checks and obstacles
secure, which for us shall a time obtain,
within which a Five Hundred Ten and Five,
sent forth by God, shall kill the female Thief,
and that great Giant who with her is guilty.
And my prediction, which is dark, perhaps,
as Themis and the Sphinx, persuades thee less,
because, as theirs did, it beclouds thy mind;

ma tosto fien li fatti le Naiàde
che solveranno questo enigma forte,
senza danno di pecore o di biade.
Tu nota; e sì come da me son porte,
così queste parole segna ai vivi
del viver ch' è un correre alla morte;
ed aggi a mente, quando tu le scrivi,
di non celar qual hai vista la Pianta,
ch' è or due volte dirubata quivi.
Qualunque ruba quella o quella schianta,
con bestemmia di fatto offende a Dio,
che solo all' uso suo la creò santa.
Per morder quella, in pena ed in desìo
cinquemili' anni e più l' anima prima
bramò Colui che il morso in sè punìo.
Dorme lo ingegno tuo, se non istima
per singular cagione essere eccelsa
lei tanto, e sì travolta nella cima.
E se stati non fossero acqua d' Elsa
li pensier vani intorno alla tua mente,
e il piacer loro un Piramo alla gelsa,
per tante circostanze solamente
la Giustizia di Dio, nello interdetto,
conosceresti all' Arbor moralmente.
Ma, perch' io veggio te nello intelletto
fatto di pietra, ed impietrato, tinto
sì, che t'abbaglia il lume del mio detto,

but facts will soon become the Naiades,
which shall this difficult enigma solve,
without the loss of either sheep or grain.
Give heed; and ev'n as uttered by myself,
see that thou teach these words of mine to those
that live the life which is a race toward death;
and bear in mind, when thou art writing them,
not to conceal in what state thou hast seen
the Tree, which twice now hath been here despoiled.
Whoever robs or teareth that apart,
with blasphemy of deed offendeth God,
who for His own use only made it holy.
For biting it, in pain and in desire
the first soul longed for Him five thousand years
and more, who punished in Himself the bite.
Thy mind is sleeping, if it deemeth not
that for a special cause it soars so high,
and at its summit so inverted is.
And if the vain thoughts which surround thy mind
had not been Elsa water, and their pleasure
as to the mulberry a Pyramus,
thou, by so many circumstances only,
wouldst in the interdict upon the Tree
see morally God's Justice. But, since made
of stone I see thee in thine understanding,
and, being petrified, so dark in mind
that thou art blinded by my speech's light,

voglio anco, e se non scritto, almen dipinto, 76
che il te ne porti dentro a te, per quello
che si reca il bordon di palma cinto."
Ed io: "Sì come cera da suggello, 79
che la figura impressa non trasmuta,
segnato è or da voi lo mio cervello.
Ma perchè tanto sopra mia veduta 82
vostra parola desiata vola,
che più la perde, quanto più s' aiuta?"
"Perchè conoschi" disse, "quella scuola 85
c' hai seguitata, e veggi sua dottrina
come può seguitar la mia parola;
e veggi vostra via dalla divina 88
distar cotanto, quanto si discorda
da terra il ciel che più alto festina."
Ond' io risposi lei: "Non mi ricorda 91
ch' io straniassi me giammai da voi,
nè honne coscienza che rimorda."
"E se tu ricordar non te ne puoi," 94
sorridendo rispose, "or ti rammenta
come bevesti di Letè ancoi;
e se dal fumo foco s' argomenta, 97
cotesta oblivion chiaro conchiude
colpa nella tua voglia altrove attenta.
Veramente oramai saranno nude 100
le mie parole, quanto converrassi
quelle scovrire alla tua vista rude."

I also, if not written, wish that painted,
at least, thou bear it in thee, for the reason
the pilgrim's staff is carried wreathed with palm."
  And I: "As sealing-wax, which changes not
the shape imprinted on it by the seal,
so likewise is my brain now stamped by you.
But why so far above my mental sight
are your desired words now flying up,
it loses them the more, the more it strives ? "
  "That thou," she said, "mayst thus appraise the school
which thou hast followed, and perceive how able
its teaching is to carry out my word;
and also see that your ways are removed
as far from the divine, as e'er the heaven
which speeds most high is distant from the earth."
  Whence her I answered: " I do not recall
that I have e'er estranged myself from you,
nor am I conscious of remorse therefor."
  " And if thou canst not call it to thy mind,"
she answered with a smile, " remember now
that this same day thou hast of Lethe drunk;
and if from smoke a fire may be inferred,
this thy forgetfulness but clearly proves
a fault in thy desire intent elsewhere.
Truly my words shall naked be henceforth,
as much at least as it shall needful seem
to make them clear to thine untutored sight."

E più corrusco, e con più lenti passi, 103
teneva il sole il cerchio di merigge,
che qua e là, come gli aspetti, fassi;
quando s' affisser, sì come s' affigge 106
chi va dinanzi a gente per iscorta,
se trova novitate in sue vestigge,
le sette Donne al fin d' un' ombra smorta, 109
qual sotto foglie verdi e rami nigri
sopra suoi freddi rivi l' Alpe porta.
Dinanzi ad esse Eufratès e Tigri 112
veder mi parve uscir d' una fontana,
e, quasi amici, dipartirsi pigri.
" O Luce, o Gloria della gente umana, 115
che acqua è questa che qui si dispiega
da un principio, e sè da sè lontana ? "
Per cotal prego detto mi fu: " Prega 118
Matelda che il ti dica "; e qui rispose,
come fa chi da colpa si dislega,
la bella Donna: " Questo ed altre cose 121
dette gli son per me; e son sicura
che l' acqua di Letè non gliel nascose."
E Beatrice: " Forse maggior cura, 124
che spesse volte la memoria priva,
fatt' ha la mente sua negli occhi oscura.
Ma vedi Eunoè che là deriva; 127
menalo ad esso, e, come tu se' usa,
la tramortita sua virtù ravviva! "

CANTO XXXIII

Both more refulgent and with slower steps
the sun was holding now the noonday circle,
which, with each point of view, moves here and there;
when, even as he, who as a leader goes
ahead of people, stops, if something new
he find upon his path, the Ladies seven
stopped at a death-pale shadow's edge,
like that which 'neath green leaves and darkling boughs
the Alps cast o'er their icy mountain-streams.
In front of them I seemed to see Euphrates
and Tigris from one fountain issue forth,
and from each other slowly part as friends.

" O Light and Glory of the human race,
what stream is this which from one source unfolds,
and then from its own self itself withdraws ? "

In answer to this question I was told:
" Pray that Matelda tell thee." Whereupon,
like one who frees himself from blame, replied
the lovely Lady: " This, with other things,
hath he been told by me; and I am sure
that Lethe's water hath not hid it from him."

And Beatrice: " Perhaps a greater care
which oft deprives one's memory of its power,
hath made the vision of his mind's eye dark.
But Eunoë behold, which yonder now
is flowing forth; conduct him to its bank,
and, as thou 'rt wont, revive his lifeless power."

Com' anima gentil, che non fa scusa
ma fa sua voglia della voglia altrui,
tosto ch' ell' è per segno fuor dischiusa;
così, poi che da essa preso fui,
la bella Donna mossesi, ed a Stazio
donnescamente disse: "Vien con lui."
S' io avessi, Lettor, più lungo spazio
da scrivere, io pur cantere' in parte
lo dolce ber che mai non m' avrìa sazio;
ma perchè piene son tutte le carte
ordite a questa Cantica seconda,
non mi lascia più ir lo fren dell' arte.
Io ritornai dalla santissim' onda
rifatto sì, come piante novelle
rinnovellate di novella fronda,
puro, e disposto a salire alle stelle.

CANTO XXXIII

Even as a noble soul makes no excuse,
but to another's will its own conforms,
as soon as e'er by outward signs disclosed;
even so, when she had taken hold of me,
the lovely Lady moved, and then to Statius
said with a lady's manner: "Come with him."

If, Reader, I had now more space for writing,
I'd sing, at least in part, of that sweet drink,
which never would have satisfied my thirst;
but inasmuch as filled are all the pages
planned warp-like for this second Canticle,
no further doth art's bridle let me go.

From that most holy water I returned
made young again, as new trees are in spring,
when with new foliage they renew themselves,
pure, and disposed to rise up to the stars.

PRINTED AT
THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASS., U. S. A

ERRATA AND CORRIGENDA TO THE INFERNO

THE following are corrections of regretted misprints, mistaken statements, or lines excessive or defective in length, not noticed before the final printing of the volume on the Inferno. They are not, of course, supposed to cover wholly the field of possible correction, which must wait for many re-readings, and for welcomed criticisms still to be made and heard of. All objections past or future, which the author feels were not justified, he will try to meet in a note to be printed in the Commentary volume.

Page xxiv, in note 43, *read*: Pusillanimity.
Page xxix, in the note numbers, instead of 103, *read*: 106; and instead of 124, *read*: 121.
Page xl, in note 22, instead of: allegoric didactic poem, *read*: encyclopaedic work.
Page li, in note 4, instead of: rat, *read*: mouse.
Page lvi, in note 142, *read*: suggest the continual shifting of the ballast in a ship's hold.
Page lx, in note 110, *read*: Machiavellian (the more usual, but not the only, spelling).
Page lxi, in note 76, *read*: Malatestino.
Page lxxiv, in note 127, *read*: from the Terrestrial Paradise.
Page 19, line 60, *read*: as long as lasts.
Page 49, line 138, *read*: Zeno, Empèdocles and Heraclìtus; and line 143, *read*: Hippòcrates and Avicenna, Galen, (both for the sake of better rhythm).
Page 59, line 106, *read*: led us on.
Page 81, lines 125, 126, *read*:

> This hymn they gurgle in their throats, because
> they cannot utter it with perfect speech.

(the second line was a foot too long).

ERRATA AND CORRIGENDA

Page 111, line 101, *read*: to that extent.
Page 112, line 117, *read*: con lui si stava.
Page 132, line 93, *read*: a pruovo.
Page 157, line 87, *read*: threshold.
Page 158, line 124, *read*: il luogo è tondo.
Page 176, line 61, *read*: per dolci.
Page 185, line 18, *read*: Arachne.
Page 197, lines 12, 13, *read*:

> the section where they are presents; ev'n such
> the picture which those trenches furnished here;

(the first line was a foot short); and line 15, *read*: thresholds.
Page 236, line 94, *read*: E così. Line 102, *read*: gliele.
Page 238, line 107, *read*: iscoglio non si può.
Page 258, line 73, *read*: "Fa che tu trovi.
Page 309, lines 81, 82, 83, *read*:

> his sails and coil his ropes, I then regretted,
> what hitherto had pleased me, and to God
> I yielded me, repentant and confessed,

(a more correct translation).
Page 311, line 129, *read*: and robed in this guise, (a short line).
Page 338, line 6, instead of: venir, *read*: andar.
Page 343, line 69, *read*: than this disease; and line 73, *read*: falsified.
Page 353, line 43, *read*: with half their bodies' bulk were towering up.
Page 355, line 60, *read*: and in proportion were his other bones; (the line was a foot too long).
Page 395, line 119, *read*: and he who with his hair our ladder made, (to avoid the rhyme with 'there' just above).